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# Reid Concerts at The University of Edinburgh: the first 100 years, 1841–1941

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Volume One

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# Abstract

Reid Concerts began in 1841 and were defined by Donald Francis Tovey as those concerts presented by the University of Edinburgh under the auspices of the Professors of Music, based on the guidance laid down in the will and codicil of General John Reid. Reid was a major benefactor who bequeathed funds for the establishment of the Chair of the Theory of Music at The University of Edinburgh with a condition attached to the bequest that a concert be held each year in his memory. This thesis will explore the development and evolution of the first 100 years of these concerts through the contents of the available original concert programmes and related ephemera held in the Centre for Research Collections at The University of Edinburgh—a valuable historical resource which has never been fully recorded or researched.

Analysis of this resource will focus on the programming, people, personalities, places, and perspectives associated with the performances and offer insight into the choices and influences of the Professors of Music charged with the organisation and implementation of the concerts over an extended timescale from 1841 to 1941. To aid this analysis a searchable online database has been designed and developed to provide outline performance details and some background information on the contents of many of these Reid concert programmes:

<<http://www.reidconcerts.music.ed.ac.uk>> The database is both a finding aid to these contents and a research tool providing a basis for future studies.

This research will contribute to the history of the University and City of Edinburgh and the social and musical history of concerts in the University from 1841. The findings emphasise the usefulness of printed concert programmes in recording trends in concert presentation and programming and will broaden the knowledge of this use of such ephemera for academic research.

*Dedicated to my mother*  
*Sheila McNair Donaldson (1928–2013)*  
*My guide and inspiration*

# Acknowledgements

My ideas for this research were encouraged by Professor Peter Nelson and Professor Arnold Myers and developed with the guidance and incisive criticisms of my supervisors' Dr Noel O'Regan and Dr Christopher D. S. Field who have supported me throughout this project and to whom I offer my sincere thanks.

For access to uncatalogued and archive materials in the Centre for Research Collections I am immensely grateful to University of Edinburgh Archivist Grant Buttars and the team of librarians, especially Sally Pagan and Scott Docking for their help and assistance in sourcing materials.

The development of the Reid concerts database has been made possible thanks to the web team at the University of Edinburgh College of Humanities and Social Sciences and the dedication and skills of Gavin Maxwell. I would also like to thank the University of Edinburgh Development Trust for an Innovation Initiative Grant in 2014 and the University of Edinburgh Reid School of Music for funding that made it possible to engage a research assistant, Dr Lance Whitehead to help with populating the database.

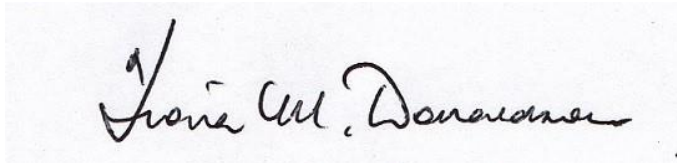
I am indebted to Lance for his invaluable help and his tips and practical support in the final stages of the preparation of this thesis and to my family and friends, especially Fiona Morison and Neil Milliken for their encouragement, patience, understanding and support.

# Declaration of Originality

I hereby declare that the research recorded in this thesis originated with and was composed entirely by myself.

Other people who have contributed to this work are acknowledged and referenced accordingly within.

This work has not been submitted for any other degree or professional qualification.

A handwritten signature in black ink, reading "Fiona M. Donaldson". The signature is written in a cursive style with a large initial 'F'.

Fiona M. Donaldson

December 2017

# Contents

Abstract.....	iii
Acknowledgements.....	v
Declaration of Originality .....	vi
Contents.....	vii
Tables.....	xi
Figures.....	xii
Acronyms and Abbreviations.....	xiii
Editorial Notes.....	xiv
Prologue.....	1
1. Introduction .....	3
1.1 Literature Review.....	4
1.2 The scope of the project and the available source material .....	9
1.3 General John Reid’s bequest.....	14
1.4 The Music Professorship .....	17
1.5 The Reid commemoration concert.....	18
1.6 Professors of Music 1839–1940.....	19
1.7 The concert venues .....	20
1.8 Methodology .....	24
2. Reid Concerts 1841–1845.....	29
2.1 Professor John Thomson (1805–1841) .....	30
2.2 Inaugural [Reid] commemoration concert 1841.....	35
2.3 Thomson’s ‘Book of Words’ .....	45
2.4 Professor Henry Rowley Bishop (1786–1855).....	51
2.5 Reid commemoration concerts 1842 and 1843.....	55
2.6 Professor Henry Hugo Pearson [Pierson] (1815–1873).....	57
2.7 The 1845 Reid concert.....	59
2.8 Requirement for music by General Reid.....	62
2.9 Finances for the early Reid commemoration concerts .....	64



2.10 Concert tickets.....	68
2.11 Conclusion.....	69
3. Reid Concerts 1845–1865 .....	73
3.1 Professor John Donaldson (1789–1865).....	74
3.2 The 1846 Reid commemoration concert.....	78
3.3 Programmes and performers: 1847–1851 .....	80
3.4 Reid concerts financing and ticketing .....	83
3.5 Litigation regarding the Reid Bequest: 1847–1855.....	88
3.6 Programmes and performers: 1850s.....	91
3.7 School of the Theory of Music – University of Edinburgh, 1858.....	96
3.8 Programmes and performers: 1860s.....	99
3.9 Repertoire.....	114
3.10 Conclusion .....	115
4. Reid Concerts 1865–1891 .....	119
4.1 Professor Herbert Oakeley (1830–1903).....	120
4.2 Oakeley’s early years in Edinburgh.....	121
4.3 The 1866 Reid concert .....	122
4.4 Musical events in Edinburgh in the 1860s.....	125
4.5 Reid concerts in 1867 and 1868 .....	127
4.6 Charles Hallé and the Reid Concerts .....	130
4.7 Halle’s first Reid concerts in 1869 and 1870.....	132
4.8 Organ recitals.....	134
4.9 Reid concerts in the 1870s and 1880s.....	135
4.10 Finances.....	139
4.11 Additional expenses .....	142
4.12 The ‘Libretto etc ...’ of the Reid Concerts.....	143
4.13 Repertoire.....	149
4.14 Hallé’s final years at the Reid concerts in Edinburgh .....	155
4.15 Conclusion .....	158
5. Reid Concerts 1891–1914 .....	161
5.1 Professor Frederick Niecks (1845–1924).....	162
5.2 Inaugural address .....	165
5.3 Reid concerts 1892 and 1893.....	166

5.4 Lecture-recitals & 'The Historical concert according to Niecks'	172
5.5 Music of preceding ages	176
5.6 Niecks as educator and performer	178
5.7 Visiting virtuosi	181
5.8 Old music on old instruments	184
5.9 Regular participants in the Historical concerts	186
5.10 'The art of programme-making' in a new century	187
5.11 Previously popular but now forgotten musical rarities	191
5.12 Concerts featuring local choirs	193
5.13 Finances and Fees	195
5.14 Repertoire	200
5.15 Conclusion	202
6. Reid Concerts 1914–1924	205
6.1 Professor Donald Francis Tovey (1875–1940)	208
6.2 Tovey as Reid Professor of Music	209
6.3 University concerts 1914–1915 and 1915–1916	211
6.4 Evolving the role of the University concerts within the musical life of the city.	214
6.5 Contribution of local professional musicians in support of the University concerts	215
6.6 The New Reid (Chamber) Concerts	217
6.7 Tovey's Historical concerts	219
6.8 A new orchestra for Edinburgh – the Reid Orchestra	221
6.9 The Reid Orchestra—the early years	226
6.10 Reid Orchestra rehearsals and the inaugural season	227
6.11 The Reid Orchestra finances and fees 1917–1920	231
6.12 Financial risks associated with Reid Orchestral Concerts	234
6.13 Appeals for Guarantors	235
6.14 The season 1919–1920	237
6.15 The Reid Orchestra's twenty-fifth concert	239
6.16 A new venue for the Reid Orchestral concerts—the Usher Hall	241
6.17 Reid concerts in the Usher Hall	242
6.18 Collaboration with Edinburgh Royal Choral Union	244
6.19 Reid Orchestra concert expenses and fees 1921–1923	246

6.20 Professor Tovey's Sunday Evening Concerts .....	249
6.21 The year 1924 .....	251
6.22 The Reid Symphony Orchestra Society.....	254
6.23 Conclusion .....	256
7. Reid Concerts 1924–1941 .....	257
7.1 The season 1924–1925 .....	258
7.2 The tenth season 1925–1926.....	261
7.3 BBC Broadcasts of Reid concerts.....	263
7.4 The seasons 1932–1933 and 1933–1934.....	265
7.5 The season 1934–1935 .....	268
7.6 Reid Symphony Orchestra Society: funding and expenses .....	271
7.7 Repertoire at Reid concerts between 1914 and 1941 .....	273
7.8 Composers as conductors and performers.....	278
7.9 Reid concerts as a mark of tribute and memorial .....	280
7.10 Format of the programme books.....	284
7.11 Programme notes.....	287
7.12 Publicity for and information about Reid and related events .....	289
7.13 The Reid Choir .....	292
7.14 Fundraising concerts.....	294
7.15 Tovey's final years .....	296
7.16 Centenary Concert—February 1941 .....	298
7.17 Conclusion .....	299
8. Conclusion .....	305
8.1 From single concert to concert series. ....	305
8.2 Repertoire and programme notes.....	308
8.3 Financing the concerts .....	312
8.4 Online Database .....	317
8.5 Cataloguing the sources.....	318
8.6 Contribution of the Reid concerts to the Musical Life of Edinburgh .....	319
Bibliography .....	323

# Tables

<i>Table 1. First seven Professors of Music and their dates, dates in post, dates elected to the Chair and age on appointment.....</i>	<i>19</i>
<i>Table 2. Ticket sales for the 1841 College Concerts .....</i>	<i>43</i>
<i>Table 3. Income from the Reid Bequest for the commemoration concerts 1841 to 1845.....</i>	<i>65</i>
<i>Table 4. Fees paid to principal performers for the 1841 and 1842 commemoration concerts .....</i>	<i>67</i>
<i>Table 5. Percentage of deceased composers at performances between 1841 and 1847.....</i>	<i>71</i>
<i>Table 6. Figures extracted from the Interlocutor of 7 July 1855 .....</i>	<i>90</i>
<i>Table 7. Solo artists at Reid concerts in 1851 and 1857 .....</i>	<i>92</i>
<i>Table 8. Donaldson's ticket allocation for Reid concert 1862.....</i>	<i>109</i>
<i>Table 9. Most often performed composers at the Reid concerts between 1841 and 1891 (including the Reid Festival concerts but excluding music by General Reid and the Music Professors) .....</i>	<i>154</i>
<i>Table 10. Most often performed composers at the Reid concerts between 1866 and 1914 (including the Reid Festival concerts but excluding music by General Reid and the Music Professors) .....</i>	<i>201</i>
<i>Table 11. List of past Reid concerts prepared by Tovey for the 1920 Souvenir programme to which has been added the contribution by Tovey himself with figures taken from the Reid concerts database. ....</i>	<i>240</i>
<i>Table 12. Advertised and printed programmes: Reid concert 17 March 1923.....</i>	<i>290</i>
<i>Table 13. Examples of fees paid to solo artists at Reid concerts showing the approximate relative value in 2017 .....</i>	<i>314</i>
<i>Table 14. Comparison of ticket prices for concerts in Edinburgh in 1893.....</i>	<i>315</i>
<i>Table 15. Comparison of ticket prices for concerts in Edinburgh in season 1924–1925.....</i>	<i>316</i>

# Figures

<i>Figure 1.</i>	<i>Map of Edinburgh City Centre showing the six venues for the Reid concerts between 1841 and 1941.....</i>	<i>24</i>
<i>Figure 2.</i>	<i>Tickets for the College concerts on 12 &amp; 13 February 1841 and the Reid commemoration concert on 21 February 1842 .....</i>	<i>68</i>
<i>Figure 3.</i>	<i>School of the Theory of Music, University of Edinburgh.....</i>	<i>98</i>
<i>Figure 4.</i>	<i>Receipt signed by Halle for £405 in respect of the 1871 Reid concert.....</i>	<i>140</i>
<i>Figure 5.</i>	<i>Concerts account 1899–1900 – Paid by the Reid Professor.....</i>	<i>196</i>
<i>Figure 6.</i>	<i>Dolmetsch receipt of 9 December 1896.....</i>	<i>197</i>
<i>Figure 7.</i>	<i>Handwritten receipt on Music Class Room headed paper (Marie Fillunger) .....</i>	<i>197</i>
<i>Figure 8.</i>	<i>Receipt and Niecks’s accounts for the Historical concerts 1906–1907 showing the payment to Madame Landowska.....</i>	<i>198</i>
<i>Figure 9.</i>	<i>Receipt Choral and Orchestral Union of Glasgow (The Scottish Orchestra) .....</i>	<i>199</i>
<i>Figure 10.</i>	<i>Image of General Reid taken from the cream cover of the programme book for the concert on 23 March 1938 in aid of the Royal Infirmary of Edinburgh Extension Fund.....</i>	<i>286</i>

# Acronyms and Abbreviations

<i>CM</i>	<i>The Caledonian Mercury</i>
CRC	Centre for Research Collections, University of Edinburgh
EAOS	Edinburgh Amateur Orchestral Society
E[R]CU	Edinburgh [Royal] Choral Union
EMS	Edinburgh Musical Society
EPL	Edinburgh Public Library
EPS	Edinburgh Philharmonic Society
EUA	Edinburgh University Archives
EUL	Edinburgh University Library
EUMS	Edinburgh University Musical Society
<i>GMO</i>	<i>Grove Music Online</i>
HCP	Historical concert programmes
MGG	<i>Die Musik in Geschichte und Gegenwart</i>
<i>MMR</i>	<i>The Monthly Musical Record</i>
<i>MT</i>	<i>The Musical Times</i>
<i>NG</i>	<i>New Grove Dictionary of Music and Musicians</i>
NRCP	New Reid concert programmes (1916)
<i>OMO</i>	<i>Oxford Music Online</i>
<i>ODNB</i>	<i>Oxford Dictionary of National Biography</i>
RCC	Reid commemoration concert 1861
RCD	Reid concerts database
RCP	Reid concert programme
RFP	Reid Festival programme
ROEC	Reid Orchestra Executive committee
RSOC	Reid Symphony Orchestra Committee
RSOS	Reid Symphony Orchestra Society
SCP	Sunday concert programme
<i>SL</i>	<i>The Scottish Leader</i>
<i>SMM</i>	<i>The Scottish Musical Magazine</i>
<i>SMS</i>	The Scottish Musical Society
UDD	Unpublished Doctoral dissertation

# Editorial Notes

Currency: one pound (£) was equal to 20 shillings (s) and one shilling was equal to 12 pennies (d). One guinea was equal to £1 1s or 21 shillings.

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## Concert programme data

Programmes identified in the text are given in Appendices 11.1, 11.3, 11.4 and 11.10.

The selections from the concert programmes have been transcribed from the available programmes and other documentary evidence. For consistency of presentation the layout of the programmes, dates, times and venues are standardised, although in the original programmes the names of the performers were often centred. (This centring has been shown in the sample programmes between 1841 and 1865 in Appendix 11.1). The names of the composers are in given italics to make them more easily identifiable. No attempt has been made to change the many inconsistencies in the listings. These include:

Mention of Part I, Part II etc.—or not.

Use of the word 'Programme'—or not.

Numbering of items—or not.

Bold to identify type of work—or not.

Descriptions of works—full form, shortened form(s), English, original language etc.

Names of composers as full name or initials and surname, e.g. J. S. Bach or S. Bach.

Names of performers e.g.—Professor Tovey, Professor Donald Tovey, Professor D. F. Tovey.

Designation of artists e.g. Professor Tovey – conductor and solo pianoforte or pianist and conductor.

Mention or indication of interval (sometimes with length in minutes)—or not.

# Prologue

In using the term ‘Reid Concerts’ I have taken my lead from Professor Donald F. Tovey (Reid Professor of Music 1914–1940) who, in the Reid concert programme of 21 October 1937, stated that:

Since the establishment of the Reid Chair of Music [...] all concerts given under the direction of the [Reid] Professors of Music have been *ipso facto* Reid Concerts.<sup>1</sup>

The Reid concerts in the University of Edinburgh are given in the name of General Reid who bequeathed funds to the ‘College of Edinburgh’ for the establishment of a ‘Professor of the Theory of Music’ and an annual concert in his memory. Beginning in 1841 these memorial concerts have been given on or around 13 February and described variously as ‘College Concert’, ‘Commemoration Concert’, ‘Reid Concert’ and ‘Reid Memorial Concert’. This annual concert was developed by the Professors of Music to become the highlight of the Edinburgh Orchestral Festivals between 1870 and 1891 and one of between four and eight concerts presented by Professors Frederick Niecks and Donald Tovey each season from 1893 to 1941. In this thesis, the memorial concerts will be referred to as [Reid] commemoration concerts to differentiate them from other concerts presented by the Professors. The designation ‘Reid Professor of Music’ was first conferred on Professor Niecks in 1893 and, therefore, in this thesis the post-holders for the period prior to 1893 will be described as ‘Professor of Music’.

In undertaking this research, I have been aware that my views and responses are informed by my personal interest in the subject. I am a musician who was brought up in Edinburgh and served as Concert Secretary in the Faculty of Music at the University of Edinburgh from 1977 to 2000. I worked with Reid Professors Kenneth Leighton and Nigel Osborne, played double bass in the Reid Orchestra and know

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<sup>1</sup> Donald Francis Tovey, RCP 21 October 1937.



and knew many musicians who participated in the Reid concerts, some of whom worked with Reid Professors Donald Tovey and Sidney Newman. Original documentation relating to Reid concerts at the University of Edinburgh from 1841, in the form of concert programmes, account books and letters etc., is available in the University archives and will be explored in this thesis.<sup>2</sup>

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<sup>2</sup> Printed programmes are missing for Reid concerts between 1846 and 1860, 1862 and 1866, and 1885 but the majority of programmes between 1841 and 1941 are available in Edinburgh University archives EUL CRC EUA (hereafter EUA) IN1/ACA/MUS/REP/(year/season).

# 1. Introduction

The detailed study of concerts, repertoire and reception in cities and institutions across the United Kingdom (UK) during the late nineteenth and early twentieth centuries is an area of research that is gaining popularity amongst historians and musicologists. This enthusiasm is due to the growing recognition and awareness of the value and importance of concert and performance ephemera to the social and musical history of national and local events across the country.<sup>3</sup> Such materials contain a wealth of significant information, but their preservation has not always been appreciated either by those who created and used the ephemera or by those into whose care the ephemera has been entrusted. This lack of awareness was identified in 1981 by James Fuld, whose hope was that:

[...] the inventorying of music programs and posters that 'capture a little bit of history' will encourage libraries to process the items and to preserve their frequently fragile condition.<sup>4</sup>

In the early twenty-first century, the prospects for this preservation have been increased through the use of computerised cataloguing systems, the expansion of the internet with digitised images and online database provision. These technologies have facilitated identification and conservation of materials and items previously ignored. Studies of composers, performers, pieces of music, institutions and ensembles such as The Hallé Orchestra and The Scottish Orchestra, in association with the types of concert and their relationships to individual cities, are enhanced by knowing what was played where, when and by whom.<sup>5</sup> This

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<sup>3</sup> Ephemera are material of an everyday nature, often considered transitory or temporary, rarely saved and more often discarded. Concert-related ephemera include leaflets, posters, tickets, programmes, articles, souvenirs created for musical performances or gatherings of any kind.

<sup>4</sup> James J. Fuld, 'Music Programs and Posters: The Need for an Inventory', *Notes* 37, no. 3 (1981): 532.

<sup>5</sup> Robert Beale, *Charles Hallé: A Musical Life* (Aldershot: Ashgate, 2007), 261-68. Michael Kennedy, *The Hallé 1858-1983* (Manchester: Manchester University Press, 1982). Conrad

consideration of repertoire, reception and programme notes alongside music journalism and music publishing, using documentation contemporary with the period, has helped to broaden and expand knowledge in these subject areas.

## 1.1 Literature Review

Nicholas Temperley writes in his introduction to *The Lost Chord*, a collection of essays on the state of research into the music of Victorian Britain, that rather than looking at the music itself, more interesting research has considered the details of music performance and its place in society.<sup>6</sup> He comments that British researchers have neglected this aspect of musicology, focusing instead on biographies of composers and 'authentic performance' of early music. The collection identifies links between music and art, and music and history, while making few connections between specific works, individual performers, publishers and promoters and venues. An article by Stefan Manz, entitled 'Intercultural transfer and artistic innovation: German musicians in Victorian Britain' considers the impact of the influx of musicians from Europe. Their contributions to concert performances in the UK are discussed alongside patriotism, nationalism and the new styles of music being offered to the British public.<sup>7</sup>

An important paper by Christina Bashford concerning British concert life gives a fascinating and practical insight into the challenges faced by music historians embarking on a study involving ephemera. She addresses questions such as where to look for, where to find, what to do with, how to manage and how to use ephemera and why such fugacious materials are important?<sup>8</sup> Bashford notes that such studies, including her own investigations of chamber music concerts in

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Wilson, *Playing for Scotland: The History of the Royal Scottish National Orchestra* (Glasgow: HarperCollins, 1993).

<sup>6</sup> Nicholas Temperley, ed. *The Lost Chord: Essays on Victorian Music* (Bloomington, Ill.: Indiana University Press, 1989).

<sup>7</sup> Stefan Manz, 'Intercultural Transfer and Artistic Innovation: German Musicians in Victorian Britain,' *German Life and Letters* 65, no. 2 (2012): 161-80.

<sup>8</sup> Christina Bashford, 'Writing (British) Concert History: The Blessing and Curse of Ephemera', *Notes* 64, no. 3 (2008): 458-73.

London between 1835 and 1850 and Simon McVeigh's book on *Concert life in London from Mozart to Haydn*, have focused on music-making in the capital.<sup>9</sup> Benjamin Wolf's discussion of new music in London between 1930 and 1980 considers the introduction of new music against a background of changing cultures, artistic perception and the role of institutions in creating and reinforcing attitudes to performance ephemera.<sup>10</sup> Contributions to concert history research beyond London are found in the writings of William Weber. In his book *The Great Transformation of Musical Taste*, he makes observations on the style and format of concerts in Europe from 1750 to 1875 without drawing any conclusions with regards how works were selected for performance.<sup>11</sup> Weber comments on the evolution of concert programming between 1835 and 1875 and offers background information on some of the performers; he also gives examples of concert programmes with reference to performances in London, Paris, Leipzig and Vienna. In his review of this evolution, Weber argues that 'different kinds of music cohabited in the same programs, making room for one another through a process of accommodation [...]'.<sup>12</sup> This important observation was previously identified by at least two of the Reid Professors—Niecks in the late nineteenth century and Tovey in the early twentieth century—and informed their concert programme selection process. This process will be discussed in Chapters 5, 6 and 7.

Writings about music and music history have been published in book form in a series featuring selected papers from 'Music in Nineteenth-Century Britain' conferences since 2001.<sup>13</sup> Several of these papers have had a connection to concert programming including the article by Bashford, Rachel Cowgill and McVeigh, on

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<sup>9</sup> Bashford, 'Public Chamber-Music Concerts in London, 1835–50: Aspects of History, Repertory and Reception' (UDD, University of London, King's College, 1996). Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge University Press, 1993).

<sup>10</sup> Benjamin Wolf, 'Promoting New Music in London, 1930–1980' (UDD, Royal Holloway, University of London, 2010).

<sup>11</sup> William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge, England, New York, N.Y.: Cambridge University Press, 2008).

<sup>12</sup> Ibid. 301.

<sup>13</sup> A series edited by Bennett Zon and Jeremy Dibble and published by Ashgate.

the London Concerts Database project: 'The Concert Life in Nineteenth-Century London Database'.<sup>14</sup> Articles making 'specific references to the Reid concerts are rare and are usually linked to one of the Professors of Music. An example is the paper by Catherine Dale 'The "Analytical" Content of the Concert Programme Note Re-examined: its Growth and Influence in Nineteenth-Century Britain'. Dale suggests that Professor John Thomson, the first Professor of Music at Edinburgh, in providing analytical programme notes for the first [Reid] commemoration concert in 1841, made 'an early practical attempt [...] to assist amateurs in following the works during performance [...]'. It is not easy to identify the musical knowledge of those who attended Reid concerts from an analysis of the contents of the concert programmes, but it is likely that professional musicians also welcomed Thomson's written notes on the works.<sup>15</sup>

Dale acknowledged the contribution of the Professors of Music in Edinburgh to the tradition of providing written notes for the benefit of concert-goers not familiar with the music. She comments on the use of technical and analytical terms such as fugue used in the 1841 programme book to explain some of the musical conventions: her only negative comment was that musical illustrations were not provided to support the written notes.<sup>16</sup> In 1841, in his 'Book of Words' for the first commemoration concert, Thomson used the term 'Brief Notices of the Music' to describe the musical items. Dale, Henry Farmer, John Purser, Bashford and Kirsteen McCue considered these to be among the first analytical programme notes provided for a public concert in the UK, although Nigel Simeone suggests that the first serious attempt at analytical notes was made by John Ella in 1845.<sup>17</sup> The next Edinburgh

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<sup>14</sup> Christina Bashford, Rachel Cowgill, and Simon McVeigh, 'The Concert Life in Nineteenth-Century London Database', in Jeremy Dibble and Bennett Zon, eds, *Nineteenth-Century British Music Studies* (Aldershot: Ashgate, 2001), 1-14. <<http://www.concertlifeproject.com>>

<sup>15</sup> Catherine Dale, 'The "Analytical" Content of the Concert Programme Note Re-Examined: Its Growth and Influence in Nineteenth-Century Britain', in Jeremy Dibble and Bennett Zon, eds, *Nineteenth-Century British Music Studies* (Aldershot: Ashgate, 2001), 199-222.

<sup>16</sup> Dale, 'The "Analytical" Content of the Concert Programme Note Re-Examined: Its Growth and Influence in Nineteenth-Century Britain', 200-03. RCP 12 & 13 February 1841.

<sup>17</sup> Henry George Farmer, *A History of Music in Scotland* (London: Hinrichsen Edition, 1947), 390-91; John Purser, 'John Thomson (1805-1841)', *ODNB online ed*, ed. Lawrence Goldman

Professor of Music who received attention from Dale on the quality and style of his programme notes was Herbert Oakeley, Professor of Music from 1865 to 1891. Dale makes direct and detailed comparison with the one concert programme by Thomson, written twenty-five years earlier.<sup>18</sup> She discussed the developments in programme note provision that had occurred between 1841 and the 1860s in London, and identified programme notes by John Ella (1802–1888) for the Philharmonic Society, George Grove (1820–1900) for the Crystal Palace Concerts and Charles Hallé (1819–1895) for his orchestral concerts in Manchester.

Observations on the history of Music as an academic subject at The University of Edinburgh since 1839 include those by former Principal of the University, Alexander Grant, in *The Story of the University of Edinburgh*, and by David Horn in *A Short History of the University of Edinburgh, 1556–1889*. In a volume edited by Arthur Logan Turner entitled *History of the University of Edinburgh, 1883–1933* Matthew Shirlaw, Edinburgh's first music graduate (1898), discussed the contributions of each Professor of Music. In an article written some 42 years later in 1975, former Reid Music Librarian, Jean Mary Allan, offered background information about General Reid and the history of the Reid Chair.<sup>19</sup> Each of these publications centred on the establishment of the Chair of Music and the responsibilities of the Professors of Music making only passing references to the Reid concerts. A writer who did make specific references to the Reid concerts and related musical life in Scotland

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(Oxford: OUP, 2004) (accessed 16.04.16); Christina Bashford, 'Not Just 'G.': Towards a History of the Programme Note', Michael Musgrave, ed. *George Grove, Music and Victorian Culture*, (Basingstoke: Palgrave Macmillan, 2003); Kirsteen C. McCue, 'John Thomson', *Grove Music Online* (Oxford: OUP, 2001); and Nigel Simeone, 'Programme Note', *Grove Music Online* (Oxford: OUP) (accessed 12.05.16).

<sup>18</sup> Dale, 'The "Analytical" Content of the Concert Programme Note Re-Examined: Its Growth and Influence in Nineteenth-Century Britain', 200-03.

<sup>19</sup> Alexander Grant, *The Story of the University of Edinburgh During Its First Three Hundred Years*, 2 vols. (London: Longmans, Green, 1884); D. B. Horn and University of Edinburgh, *A Short History of the University of Edinburgh, 1556–1889* (Edinburgh: The University Press, 1967); Matthew Shirlaw, 'Professors of Music', in *History of the University of Edinburgh, 1883–1933*, A. Logan Turner, ed. (Edinburgh: Published for the University of Edinburgh by Oliver and Boyd, 1933), 284-303; Jean Mary Allan, 'The Beginnings of the Reid', *University of Edinburgh Journal*, 27 (1975): 133-38. Farmer, *A History of Music in Scotland*.

was Farmer in his *A History of Music in Scotland*. Percy Scholes in his two volumes *The Mirror of Music* devoted five pages to Edinburgh University and the Music professors. Taking evidence from articles in *The Musical Times* he considered Edinburgh as third in order of importance after Oxford and Cambridge in respect of its Music Department.<sup>20</sup> These volumes offering information and opinion on individual musicians, concert life, university music, church music and the music profession, provide a useful general reference source but there is a distinct lack of concern for concerts in Edinburgh.

Writings by Rosemary Golding, including 'Musical Chairs: the construction of "Music" in nineteenth-century British Universities', have been followed up by her book, *Music and Academia in Victorian Britain*, which devoted two chapters to Music in the University of Edinburgh.<sup>21</sup> The work in this thesis adds to and complements the studies undertaken by Golding, introducing new evidence from a list of recently discovered testimonials in support of John Thomson's application in 1838–1839. Golding's focus is on the history of the Reid Chair of Music, the appointments of Professors, and the development of Music as an academic subject at the University of Edinburgh from 1839 to the start of the twentieth century. Her work compares the study of music in Edinburgh with that of the Universities of Oxford, Cambridge and London, with references to concerts treated from an academic perspective. Golding identifies the impact of the conditions of the Reid Bequest on the behaviours of the Edinburgh Professors, but she does not investigate the relationships between the Professors or their individual approaches to the concert programming. These relationships and approaches will be explored in this thesis.

In other studies, Myles Birket Foster wrote a History of the Philharmonic Society of London 1813–1912 and listed all the concert programmes with details of the

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<sup>20</sup> Percy A. Scholes, *The Mirror of Music, 1844–1944: A Century of Musical Life in Britain as Reflected in the Pages of the Musical Times*, 2 vols. (London: Novello, 1947), vol. 2, 661–65.

<sup>21</sup> Rosemary Golding, 'Musical Chairs: The Construction of "Music" in Nineteenth-Century British Universities', *Nineteenth-Century Music Review* 6, no. 2 (2009): 19–39; *Music and Academia in Victorian Britain*, *Music in Nineteenth-Century Britain* (Farnham, Surrey: Ashgate, 2013).

personnel involved. Colin Eatock considered canon formation in respect of the Crystal Palace Concerts presented in nineteenth-century London in his journal article, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance'.<sup>22</sup> Programme notes from these concerts were re-used with permission from George Grove, for some of the Reid concerts in the 1860s, 70s and 80s. Leanne Langley's account of the Queen's Hall Promenade concerts in London between 1895 and 1912 is a fascinating record of the early 'Prom' concerts and the delicacies of 'building an orchestra and creating an audience'.<sup>23</sup> Roy Johnston and Declan Plummer record musical life in nineteenth-century Belfast; Robert Demaine wrote about the musical life of Leeds from 1900–1914; and Pippa Drummond explored *The Provincial Music Festival in England, 1784–1914*.<sup>24</sup> These last two studies both halt in 1914 with the start of the war in Europe, a conflict which did not interrupt the arrangements for Reid concerts at the University of Edinburgh.

## 1.2 The scope of the project and the available source material

The focus of this thesis is on the Reid concerts presented by the Professors of Music at the University of Edinburgh and extends the knowledge of music history in the city. Concerts in the city have been previously investigated by Jennifer McLeod in her thesis on the Edinburgh Musical Society from 1728 to 1797, and by John Cranmer in his consideration of concerts in Edinburgh between 1780 and 1830.<sup>25</sup>

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<sup>22</sup> Myles Birket Foster, *The History of the Philharmonic Society of London 1813–1912: A Record of a Hundred Years' Work* (London: John Lane, The Bodley Head, 1912); Colin Eatock, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance', *19<sup>th</sup>-Century Music*, 34, no. 1 (Summer 2010): 87–105.

<sup>23</sup> Leanne Langley, 'Building an Orchestra, Creating an Audience: Robert Newman and the Queen's Hall Promenade Concerts, 1895–1926', in Jenny Doctor, David Wright and Nicholas Kenyon, eds, *The Proms: A New History* (London: Thames and Hudson, 2007), 32–73.

<sup>24</sup> Robert Demaine, 'Individual and Institution in the Musical Life of Leeds 1900–1914', (UDD, University of York, 2000); Roy Johnston and Declan Plummer, *The Musical Life of Nineteenth-Century Belfast*, *Music in Nineteenth-Century Britain* (Farnham, Surrey: Ashgate 2015); Pippa Drummond, *The Provincial Music Festival in England, 1784–1914* (Farnham, Surrey: Ashgate, 2011).

<sup>25</sup> Jennifer Macleod, 'The Edinburgh Musical Society: Its Membership and Repertoire, 1728–1797' (UDD, University of Edinburgh, 2001); John Leonard Cranmer, 'Concert Life and the Music Trade in Edinburgh c.1780–c.1830' (UDD, University of Edinburgh, 1991).



Cranmer suggests that the popularity of large-scale orchestral and choral works introduced at the Edinburgh Festivals between 1815 and 1824, faded in the early nineteenth-century. He comments that ‘following an initial period of fashionable interest, support for these organisations declined, the sustainable market in Edinburgh for concerts principally concerned with “serious music” was small’ — a decline partially resolved with the establishment of the Reid concerts in 1841.<sup>26</sup>

For this study the development and evolution of the Reid concerts at the University of Edinburgh from 1841 to 1941 are explored through the contents of the available concert programmes and related ephemera. This source material held in the Centre for Research Collections (CRC) at the University of Edinburgh includes an incomplete set of concert programmes, concert tickets, posters, leaflets, letters, press cuttings, receipts and photographs. These materials will be investigated with the recognition that the nature of accumulated ephemera can be fickle, incomplete, of variable provenance and accuracy, and must be treated with respect, caution, attention to detail and relevance.

A valuable source of literary comment on the Reid concerts and other musical events in the city is found in the pages of the local newspapers, particularly *The Caledonian Mercury* (1720–1867), *The Scotsman* (1815–present), *The Edinburgh Evening Courant* (1718–1873), and *The Scottish Leader* (1887–1894).<sup>27</sup> In his account of Scottish newspapers, more generally in the nineteenth and early twentieth centuries, Iain Hutchison suggests that readership of newspapers in Scotland was higher than in other parts of the UK. He comments that this could be due in part to the different system of education and the keen interest among readers for local news.<sup>28</sup> Scottish

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<sup>26</sup> Cranmer, ‘Concert Life’, 126.

<sup>27</sup> For full list of early nineteenth-century source publications in the city see, Thomas H. Shepherd and John Britton. *Modern Athens, Displayed in a Series of Views: Or, Edinburgh in the Nineteenth Century; Exhibiting the Whole of the New Buildings, Modern Improvements, Antiquities and Picturesque Scenery of the Scottish Metropolis and Its Environs* (U.S: Nabu Public Domain Reprints, 2012), 13.

<sup>28</sup> Iain G. C. Hutchison, ‘Scottish Newspapers and Scottish National Identity in the Nineteenth and Twentieth Centuries’ at 68 IFLA Council and General Conference, 18-24

newspapers were a medium for controversy, debate, news and comment and a forum for educational and entertainment matters relevant to the local area such as the Chair of Music and the University's Reid concerts. Bob Harris writes about the popularity of literary journalism in Scotland covering verse, serial novels, short stories and book reviews. Interest and enthusiasm for these topics, he opines, reflected the educated readership and demand for news, comment and cultural material.<sup>29</sup>

Leanne Langley explored the Musical Press in England in the nineteenth century with references to only three Scottish publications, *Blackwood's Edinburgh Magazine* (1817), *The Edinburgh Review* (1802) and *The Scottish Review* (1882).<sup>30</sup> These publications made little or no reference to the Reid concerts. Reviews and articles relating to the Reid concerts were often reproduced in the pages of musical journals such as *The Musical Times and Singing Class Circular* (1844–1904), *The Musical Times* (from 1904) and *The Monthly Musical Record* (1871–1960). Langley records that *The Musical Times* had print runs of 15,000 in the 1870s and *The Monthly Musical Record* had runs of 6,000 in the 1890s. Journalistic material referred to in this thesis is often unattributed and reflects general opinion rather than statements of fact. These references have, however, been essential to the research for this thesis and feature in every chapter. Any editorial bias or inaccuracies have been difficult to determine, and this has been taken into account in the use of these sources.

The articles and reviews in the many newspapers and journals between 1841 and 1941 provide evidence of an active public interest in musical events, theatrical productions and other entertainments in Edinburgh and across Scotland. The Reid concerts took their place in this already crowded environment and, as will be

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August 2002. < <http://origin-archive.ifla.org/IV/ifla68/papers/051-127e.pdf> > (accessed 05.04.18).

<sup>29</sup> Bob Harris, 'The Press, Newspaper Fiction and Literary Journalism, 1707-1918, in Ian Brown et al. eds, *The Edinburgh History of Scottish Literature* (Edinburgh: Edinburgh University Press, 2007), 308-316.

<sup>30</sup> Leanne Langley, 'The Musical Press in Nineteenth-Century England', *Notes*, 2<sup>nd</sup> Series, 46, no. 3 (1990), 583-92.

shown, sometimes struggled to attain the recognition they could reasonably have expected to achieve. One significant difference between the University's annual commemoration concert in memory of General Reid and similar concerts across the UK, was that it was not required to make money.

Concerts in Edinburgh in the nineteenth century were promoted by local entrepreneurs and Music publishers including Messrs Paterson & Sons and G. Wood & Co. Patersons established a series of orchestral concerts in the city in 1887 that expanded to include Glasgow, Aberdeen, Dundee and Kirkcaldy.<sup>31</sup> These concerts continued until 1939 and there is a run of programmes available in the CRC at the University of Edinburgh that provide scope for further research. In Glasgow, The Scottish Orchestra was formed in 1893, the University's Music Department was opened in 1928 and the BBC Scottish Orchestra was formed in 1935. These organisations provided competition for, and also complemented, the concerts being presented by the Reid Professors. Two local men, George Croal and Douglas Dickson wrote about musical events in Edinburgh in the nineteenth century and George Baird compiled a record of places of entertainment in the city.<sup>32</sup> These records also provide material for further research related to concerts in the city.

In the first five years of the new Chair of Music from 1841 to 1845 there were three Professors of Music and in each of the following periods, 1846 to 1865, 1866 to 1891, 1891 to 1914 and 1914 to 1940, only one incumbent. One or more of these year-spans could have on its own been the subject of this thesis. However, the opportunity to compare the changes over an extended time period affords a broad

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<sup>31</sup> Patersons began trading in Edinburgh in about 1819–1820 as Robert Paterson, Mortimer & Co., later as Paterson & Roy, and after the death of Peter Roy in 1851, as Paterson & Sons with shops in both Edinburgh and Glasgow. Paterson concert programmes from 1887 to 1939 are preserved in the Edinburgh University Archives at the CRC. EUL CRC, Uncatalogued.

<sup>32</sup> George Croal, *Reminiscences of Music in Edinburgh or 'Tis Sixty Years Since: Address to the Members of the Edinburgh Society of Musicians*. (Edinburgh: G. Waterson & Son, 1888); Douglas Dickson, 'The Musical Season', *The Blue Blanket: an Edinburgh civic review* (April 1912), 96-112; George Baird, *Places of Entertainment in Edinburgh: Compiled from Edinburgh Theatres, Cinemas and Circuses, 1820–1963*. (Edinburgh: Leith Local History Society, 2009).

overview of developments in social and music history in Edinburgh and lays the foundation for further studies.

The Reid commemoration concerts created and planned by the Professors of Music reflected, through their interpretations of the wishes of their benefactor General Reid, their personal styles and influences and the social and cultural life of Edinburgh. This was identified in successive periods through the relationship of the concerts to the teaching of Music in the University of Edinburgh. These various interpretations will be explored by selecting individual years or groups of years within the study period to take an in-depth look at specific concerts and compare aspects and influences affecting the Reid concerts. I agree with Bashford when she suggests that concert programme books give a greater insight than local press reports into the background and structure of concerts than any impact on local society.<sup>33</sup> Although both types of source material are essential for the fullest understanding of the events, the findings have to be unpicked with care. Bashford states that 'concert ephemera present the researcher with real—and interlinked—difficulties of research methodology and historical interpretation'. Ephemera she states, are 'a source of almost unimaginable richness [...] that draws one's interest and opens up avenues for exploration'.<sup>34</sup>

The Reid concert programme books provided by each Professor of Music have proved to be invaluable records of their preferences for planning and arranging the concerts. Press reports are equally informative but are often unreliable and can reflect the bias of the writer in reviews of the events. Each chapter of this thesis is devoted to a period of between five and 23 years of Reid concerts and opens with an introduction to the chapter and the individual Professor(s) of Music involved. While reference is made throughout to the relationship between concerts and the teaching, this thesis is neither a history of the study of Music at The University of

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<sup>33</sup> Bashford, 'Writing (British) Concert History: The Blessing and Curse of Ephemera', 469.

<sup>34</sup> Ibid. 460.

Edinburgh nor a history of the Reid Bequest, both areas having been covered by previous researchers.

### 1.3 General John Reid's bequest

The Reid concerts were established as a consequence of a legacy from General John Reid that came to the College of Edinburgh in 1838.<sup>35</sup> Reid was a distinguished military man, keen flautist and composer born in 1722 who died in London in 1807, leaving a will dated the '19<sup>th</sup> day of April 1803' and a codicil dated '4<sup>th</sup> day of March 1806'.<sup>36</sup> His codicil stated:

After the decease of my daughter Susanna Robertson (she dying without issue) I have I left all my property in the funds or in Great Britain to the College of Edinburgh where I had my Education, as will be found more particularly expressed in my will [...]<sup>37</sup>

In the early nineteenth century, the College of Edinburgh was administered by the Town Council of Edinburgh and the *Senatus Academicus* which comprised the Principal and Professors. When Reid died in 1807 his daughter was in her mid-forties with no children, and at that time it seemed probable that the College would become beneficiaries on her death and indeed this was the case. The General's endowment was specific in its conditions that the funds, on coming to the College after the death of his daughter, be used to establish a Professorship of Music. The

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<sup>35</sup> The College of Edinburgh was also known as the University of Edinburgh.

<sup>36</sup> Christopher D.S. Field, 'John Reid (1722?-1807)', *ODNB, online ed* ed. David Cannadine (Oxford: OUP, 2004). Although most references to John Reid give the birth year as 1721 Field's research identifies that Reid was born around 2 February 1722 and baptized four days later on 6 February and suggests that the 11-day difference between 2 February and 13 February may be related to the change in the system of calendars in 1752. Field notes that in accepting the year 1721 instead of 1722 the Professors and others were following a tradition that can be traced from *Kirby's Wonderful and Eccentric Museum* of 1813 to recent editions of *NG* and *MGG*; Will of John Reid, General in His Majesty's Army and Colonel of the Eighty Eighth Regiment of Foot of Woodstock Street Oxford Street, Middlesex. The National Archives, Kew. Richmond Surrey. PROB 11/1456/264; John Reid, *Will and Codicil of General Reid* (Edinburgh?: publisher not identified, after 1807), 26. EUL CRC Bs.3.36.

<sup>37</sup> *Ibid.* 26.

following excerpt from Reid's will outlines the wishes of the testator and the expected role of the Principal and Professors in carrying out these wishes,

[...] concerning all [...] my said personal estate in the Kingdom of Great Britain [...] my will and meaning is that my said trustees shall stand possessed thereof, upon trust, in the first instance for establishing and endowing a Professorship of Music in the College and University of Edinburgh, where I had my education, and passed the pleasantest part of my youth. And in the next place [...] in making additions to the Library of the said University or otherwise in promoting the general interest and advantage of the University [...] in such a way as will most effectively establish and perpetually secure a fund for the endowment of a Professorship of Music and the maintenance in all time thereafter in the said University of a Professor of the Theory of Music—an art and science in which the Scots stand unrivalled by all the neighbouring nations in pastoral melody and sweet combination of sounds [...]<sup>38</sup>

In anticipation of this income the *Senatus* raised funds against the bequest to spend in accordance with Reid's wishes, for the benefit of the College but there is no evidence that the *Senatus* made provision for the appointment of a Professor of Music prior to 1838. Instead their focus was on the reputation of the College with regards to the provision of education in Medicine, Law and Theology. Music was a subject about which the *Senatus* members knew little and about which they had to acquaint themselves on receipt of a letter notifying them of the death of the General's daughter. The following extract is from a letter addressed to Principal Baird from a firm of solicitors in London, sent on behalf of the executors of the will, which arrived in June 1838:

I beg to acquaint you that I have this morning received a letter from Paris, [...] informing me of the death of Mrs Robertson, daughter of the late General John Reid under whose will I was appointed an executor and by whom you are no doubt aware a bequest was made to the College of Edinburgh [...]<sup>39</sup>

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<sup>38</sup> Ibid. 12-13.

<sup>39</sup> Letter to Principal Baird from Edward Marjoribanks, dated 6 June 1838. Reid Trust Minute Book, EUA IN1/ACA/MUS/RET/1/1.

In 1838 this Reid bequest amounted to £73,590 and the portion which came to the College, was £68,876 18s 3d: a figure equivalent today to over £5.7 million, and it remains one of the most valuable ever received by the University of Edinburgh.<sup>40</sup> For the College and the Town Council this bequest was a most welcome boost to their income which at the time was limited to class fees and donations.<sup>41</sup>

During the 1830s the Town Council had spent considerable sums of money on the College Buildings on South Bridge (now known as Old College) and by 1838 it was almost bankrupt and struggling to meet its financial obligations. This injection of capital attached to the endowment for the Professorship of Music, for the library and the promotion of the general interest of the University, was interpreted by the Town Council and the *Senatus* for use in ways more favourable to the second part of the bequest than to the first part. The money was used ‘in making additions to the Library of the said University or otherwise in promoting the general interest and advantage of the University’; they considered this more important than the setting up of a Professorship of Music with the attached responsibility to present an annual concert in memory of General Reid.<sup>42</sup> The requirement for a commemoration concert to be given each year in February was detailed in the codicil attached to Reid’s will:

[...] and as I leave all my music books (particularly those of my own composition) to the Professor of Music in that College it is my wish that in every year after his appointment he will cause a concert of music to be performed on the 13<sup>th</sup> of February, being my birth-day, in which shall be introduced one Solo for the German flute, hautboi or clarionet, also one march and one minuet with accompaniments by a select Band, in order to shew the taste of music about the middle of the last century when they were by me composed, and with a view also to keep my memory in remembrance; the expense attending the concert to be defrayed

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<sup>40</sup> Field, ‘John Reid (1722?-1807)’, ‘Measuring Worth’, <<https://www.measuringworth.com>> Calculation comparing 1838 with 2016 (accessed 27.03.16).

<sup>41</sup> Grant, *The Story of the University of Edinburgh During Its First Three Hundred Years*, 215-35.

<sup>42</sup> Minutes of the Reid Bequest Committee in the report of the Reid Fund 18 January 1841 give some details of this expenditure including £2500 for ‘repair and removal of the entire library’ (1825); EUA IN1/ACA/MUS/RET/1/



from the general fund left by me to the College, and not from the salary to be paid to the Professor of Music from which there is to be no diminution.<sup>43</sup>

It is the evolution and development of this concert that is the focus of this thesis. The surviving music by Reid has been detailed by Christopher Field in his paper 'General John Reid (1722-1807) and His Music Collection' and the music used in the concerts is itemised in the concert programmes.<sup>44</sup>

## 1.4 The Music Professorship

The members of the *Senatus* made plans in 1838 to advertise the new post of Professor of the Theory of Music at the College of Edinburgh, with prospective candidates invited to put themselves forward by written application supported by testimonials and letters of recommendation. Applicants in the mid-nineteenth century were not invited for interview in person and appointments were made on the basis of written evidence. The decisions of the *Senatus* in respect of the engagement of a Professorship of Music were informed by their limited knowledge of the duties and requirements of similar posts at the Universities of Oxford and Cambridge, and the musical life of Edinburgh in respect of the concert component. The significant difference at Edinburgh, when compared with the Universities of Oxford and Cambridge, was that the Professor of Music was expected to be resident in the city, to carry out timetabled teaching duties during the academic year and to organise an annual commemoration concert.<sup>45</sup>

In making this appointment to the first Chair of Music in Scotland, the Principal and Professors, in association with the Trustees of the Reid Bequest and the Town Council, were aware of the additional requirement attached to the post: the

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<sup>43</sup> Reid, *Will and Codicil of General Reid*, 26.

<sup>44</sup> Christopher D. S. Field, 'General John Reid (1722-1807) and His Music Collection', 7<sup>th</sup> *Annual Conference of Musica Scotica* (University of Glasgow Unpublished, 2012).

<sup>45</sup> Herbert Stanley Oakeley, 'Statement by the Professor of Music to the Scottish Universities Commission', (Edinburgh: University of Edinburgh, 1891). EUL CRC Acc 96/14 (Niecks). (hereafter Acc 96/14/)



‘causing’ of an annual concert in memory of General Reid for which funds from the Bequest would be allocated. Reid’s decision to add this condition in the codicil to his will, one year before his death, may have been precipitated by a desire for his music to be performed after his death—as he says in the codicil ‘to shew the taste of music about the middle of the last century [...] and to keep my memory in remembrance’. Field has suggested that as a result of Reid’s acquaintance with Peter Winter, composer to the Italian Opera in London during the period 1803 to 1805, and a near neighbour living in central London, Reid invited Winter to arrange a set of 12 of his marches for an enlarged military band.<sup>46</sup> Having had the marches arranged, and the opportunity to leave a legacy ensuring that his compositions would be remembered, must have influenced Reid’s decision to add to the terms of the Bequest the requirement for an annual concert in his memory.

## 1.5 The Reid commemoration concert

The Reid concert is the name most often used to describe the annual commemoration concert at the University of Edinburgh in memory of General Reid, given on or around 13 February. The Professors had the freedom to express their own musical ideas in the concert, however, no guidance was given in the will or codicil as to any supporting concerts or events that the appointed Professors might or might not choose to offer in addition to the commemoration concert.

Tovey, as quoted in the Prologue to this thesis, applied a generalisation to concerts organised by the Professors of Music, describing them all as ‘Reid concerts’. The corpus of available evidence in respect of these concerts in the form of programme notes and articles, press coverage of the events and related ephemera reveals a complex relationship between the individual Professors and the format and contents of the programmes they presented. This will be explored in terms of the works selected, the programme notes provided (or not) on these works, the choice of venue and the day and time of the concerts. These factors in turn lead to

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<sup>46</sup> Field, ‘General John Reid (1722-1807) and His Music Collection’, 21.

consideration of the relationship between the Reid concerts and the wider University community and the city of Edinburgh. The University concerts were not immune to the growing interest in concert performances in Edinburgh in the second half of the nineteenth century and the greater opportunities for the public to hear chamber music, choral and orchestral concerts in the city. These other events had an impact on the programming choices of the Professors of Music who chose not to compete but to offer a wider repertoire of music in support of their teaching.

Did the interpretation of the requirements for the commemoration concert made by the first Professor, and admission arrangements in 1841, establish a template for future Reid concerts and if not, why not? The guidance from the *Senatus* and Thomson in respect of the arrangements for the inaugural concert should have been a good example and format for all subsequent Reid concerts but, as will be shown, this was not the case.

## 1.6 Professors of Music 1839–1940

Professor (Years in office)	Dates	Dates in office	Date of election to post	Age on appt.	Reason for leaving
John Thomson (2)	1805–1841	1839–1841	14 Oct 1839	33	Died in post
Henry Rowley Bishop (2)	1786–1855	1841–1843	30 Nov 1841	55	Resigned
Henry Hugo Pearson (Pierson) (6 months)	1815–1873	1844–1845	1 Jun 1844	29	Resigned
John Donaldson (20)	1789–1865	1845–1865	29 Mar 1845	56	Died in post
Herbert Stanley Oakeley (26)	1830–1903	1865–1891	2 Nov 1865	35	Retired
Frederick Maternus Niecks (23)	1845–1924	1891–1914	20 Nov 1891	46	Retired
Donald Francis Tovey (26)	1875–1940	1914–1940	1 Oct 1914	39	Died in post

*Table 1: First seven Professors of Music and their dates, dates in post, dates elected to the Chair and age on appointment.*

These seven individuals were of different nationalities—five Englishmen, one German and one Scot—and they came from backgrounds including the law, the church and the classics. Each had been brought up to experience music either through church music or the environment of the orchestral and chamber music available to them, and five participated in the Reid concerts they presented. All except Pearson and Donaldson conducted Reid concerts, Oakeley and Tovey were talented keyboard players and Niecks had trained as a violinist. These talents, which they brought to the concerts under their jurisdiction, were combined with the ambition to further musical art and to widen the appreciation of the rich canon of orchestral and chamber music in Edinburgh.

As will be shown, the variety and style of these concerts ranged from large choral-orchestral concerts under Thomson and Bishop with up to 200 performers to smaller scale concerts with solo items and works for between two and 35 performers, pieces that would nowadays be described as chamber works. Donaldson offered such smaller-scale concerts and Oakeley presented between one and three orchestral concerts with soloists each year from 1866 to 1891. Niecks's approach to concert programming from 1893 to 1914 was to expand the number of concerts and feature works of similar period, similar genre or similar composers in support of his teaching. His new and comprehensive schedule of teaching required additional concerts to illustrate his lectures during the academic year and he incorporated the Reid commemoration concert in a series of 'Historical concerts'. This focus on teaching ahead of entertainment in respect of the concerts continued with the professorial appointment of Tovey who came to Edinburgh in 1914, a post he retained for 26 years, presenting up to 40 concerts in an academic year.

## 1.7 The concert venues

Thomson's chosen venue in 1841 was the ballroom in the Assembly Rooms, George Street, also used by Bishop for the concerts in 1842 and 1843. This city-centre venue had opened on 11 January 1787 with a Caledonian Ball and was used for social

gatherings, meetings and concerts. It was a long rectangular room with an entrance and two large fireplaces on one of the long sides, mirrored walls at either end and tall windows overlooking George Street along the length of the room. The ballroom was located on the first floor and accessed by a splendid staircase; there was a circulation space at the top of the stairs at the entrance to the ballroom and retiring rooms at either end of the main room.

The evidence from earlier large-scale musical performances, including the Edinburgh Festivals in 1815, 1819 and 1824, suggests that the ballroom within the Assembly Rooms had been too small to accommodate the musicians and all those who wished to attend performances. However, it was not until 1825 that the significance of this issue was identified and the proprietors of the Assembly Rooms first considered building an extension to their existing premises.<sup>47</sup> This additional space they said would ‘materially increase the prosperity of the concern, particularly as it could be adapted for great public meetings, dinners and other public and private events’.<sup>48</sup> The ballroom was not an ideal location for such large events, and had been described by Johann Strauss during his visit to Edinburgh in November 1838 as the worst music room he had ever played in.<sup>49</sup> Strauss also gave a concert and played for a ball in the Hopetoun Rooms, a smaller venue in Queen Street with a capacity indicated in the review as ‘upwards of five hundred, many of whom had only standing room’.<sup>50</sup> These rooms, along with the Waterloo Rooms at the east end of Princes Street, were among the principal indoor locations for musical festivals, concerts and events in the city in the early nineteenth century.

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<sup>47</sup> A grand music festival was commenced at the Assembly Rooms in Edinburgh on Tuesday, 31 October 1815, and lasted the remainder of the week: subsequent Music Festivals were held in October 1819 and October 1824. See Cranmer, ‘Concert Life’, 75-90.

<sup>48</sup> The history of the Assembly Rooms. <<http://www.assemblyroomsedinburgh.co.uk/about-us/the-origins>> (accessed 23.02.16).

<sup>49</sup> ‘Mr Strauss’s last concert’, *CM* 17 November 1838, issue 18543.

<sup>50</sup> *Ibid*; The Hopetoun Rooms at 72 Queen Street, Edinburgh, were designed by the Scottish architect Thomas Hamilton. Built in 1824, the Hopetoun Rooms were demolished in 1967.

The new room known as The Music Hall, completed in 1843, was described in the press as supplying a ‘want that has long been felt by the lovers of music’ and anticipating that it ‘will give a new impulse to the cultivation of the delightful art in this city’.<sup>51</sup> To mark the opening of the new extension, a grand festival of music was planned from 9 to 14 October 1843 with a series of concerts conducted by ‘Sir Henry Bishop, Professor of Music’.<sup>52</sup> The opening concert took place on 9 October 1843, and the programme included Beethoven’s Symphony no. 5 in C minor conducted by Bishop with an orchestra led by John David Loder (1788–1846).<sup>53</sup>

The ticket sales and receipts for the Reid concerts in 1841 show that the capacity audiences in the ballroom were well over 950, plus an orchestra of 56 players, solo vocalists and a chorus of 132 voices, totalling over 1140 individuals. Since the cost of hiring forms (with cushions) for seating is included in the accounts we know that at least some of the audience were provided with seating. This was also suggested by the allocation of reserved seats for the 1843 performance, but it is likely that many would have been standing.<sup>54</sup> The ballroom remains an important city venue and had a capacity of 400 when in use as a concert hall in 2016, a fraction of the number of people squeezed into the same space for the Reid concerts in the early 1840s. The new Music Hall with a platform and capacity for an audience of approximately 1500 was first used for the Reid commemoration concert in February 1845 and remained the principal venue for Reid concerts until 1893.<sup>55</sup>

Following the Reid concert in 1893 Niecks chose to use the University Music Class Room (see Chapter 3.7) for his new Historical concerts. In 1914 his successor Tovey also used the Music Class Room for historical concerts but as he developed

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<sup>51</sup> ‘Musical Festival’, *Scotsman* 21 June 1843, 3.

<sup>52</sup> *Ibid.*

<sup>53</sup> Musical Festival, 9–14 October 1843, to mark the opening of the new Music Hall in the Assembly Rooms. *Scotsman* 14 October 1843. Loder also led the orchestra for the Reid concerts in 1841 and 1842.

<sup>54</sup> 1841 Reid concert accounts. The forms may also have been used for some members of the chorus but that is not clear from the documentation. EUA IN1/ACA/MUS/RET/1/.

<sup>55</sup> The capacity of the new Music Hall was given as 1500 by Donaldson in correspondence relating to the Reid concerts in 1851 (See p. 88).

his plans for a Reid Orchestra he returned briefly to the Music Hall and presented Reid concerts in the city's Freemasons' Hall and the University's graduation hall, the McEwan Hall, opened in 1897. In 1921 the Reid orchestral concerts relocated to the Usher Hall where they remained until 1941 (see Chapter 6.16). The following map identifies the locations of the venues mentioned in this section:

1. Assembly Rooms and Music Hall, George Street, Edinburgh
2. Freemasons' Hall, George Street, Edinburgh
3. McEwan Hall, Teviot Row, Edinburgh
4. Synod Hall, Castle Terrace, Edinburgh
5. University [Reid] Music Class Room, Park Place, Edinburgh
6. Usher Hall, Lothian Road, Edinburgh





*Figure 1. Map of Edinburgh City Centre in 1914 showing the six concert venues for the Reid concerts between 1841 and 1941.<sup>56</sup>*

## 1.8 Methodology

Researchers can only imagine and must never assume to know what might have been intended by these Music Professors or experienced by performers and concert-goers in presenting and attending the Reid concerts. The programming, the quality and standard of the performances and the behaviours of the audiences were in

<sup>56</sup> Venue map created from two National Library of Scotland Ordnance Survey maps: 25-inch Edinburgh III-7 and III-8 1914, Refs. 82877403 and 82877415. <<https://maps.nls.uk/>> (accessed 06.04.18). Addresses given are as used at the time.

keeping with the social norms of the time. Examples of these behaviours are found in the writings of Simon Gunn in respect of the Hallé concerts in Manchester between 1850 and 1880 and Leanne Langley on the subject of the Queen's Hall Promenade concerts in London between 1895 and 1926.<sup>57</sup> The ephemera associated with the concerts explored in this thesis afford a better understanding of these occasions, but throughout this study care has been taken not to place twenty-first century interpretations on nineteenth- and early twentieth-century events. Reasons for choices of programming were in keeping with the period, the expectations of the audiences and the needs of the students.

At the beginning of this project the principal source of research material was the collection of Reid concert programmes in the University of Edinburgh archives, a vast amount of documentation available for consultation but not indexed or easily searchable. To enable flexible access to the contents of these documents a creative approach to learning and implementation was required and the chosen methodology was to devise and design a searchable relational database. This would be a new resource that would include outline information on the programming, people and places associated with the Reid concerts and be available online to afford wider public access.<sup>58</sup>

The design of the Reid concerts database was intended to complement similar online databases and to facilitate itemised searching and comparison. Before embarking on the project research was undertaken to identify the types and styles of databases already in use. Collections of concert programmes and related ephemera held in European libraries, archives and museums have been made more visible and accessible online thanks to the work of the team attached to the Concert

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<sup>57</sup> Simon Gunn, 'The Sublime and the Vulgar: The Hallé Concerts and the Constitution of "High Culture" in Manchester c.1850-1880', *Journal of Victorian Culture* 2 (1997), 208-28; Leanne Langley, 'Building an Orchestra, Creating an Audience: Robert Newman and the Queen's Hall Promenade Concerts, 1895-1926', 32-73.

<sup>58</sup> Fiona M. Donaldson, 'Reid Concerts in the University of Edinburgh from 1841' (Edinburgh: University of Edinburgh, 2013 to present). Reid concerts database. <<http://www.reidconcerts.music.ed.ac.uk>>



Programmes Project in the UK that resulted in the Concert programmes database (2004–2007, revised 2014).<sup>59</sup> Other online resources investigated included the BBC Proms online archive, the Metropolitan opera online archive, based in New York City, ‘In Concert’ and the Music Festivals database.<sup>60</sup> New databases are being added online on a regular basis and are providing excellent resources for researchers.

The Reid concerts database was designed to be adaptable enough to allow for changes in the format and structure of the Reid concerts and chart the development of the style and substance of the concerts: the design process is described in Appendix 14. The information on the database has been taken from the original printed concert programmes and related ephemera and the best attempt has been made to identify obscure composers and works recorded incorrectly or using obsolete numbering systems. Inconsistencies in the historical numbering or identification of works including Dvořák symphonies, Haydn symphonies and Mozart pianoforte concertos have been a challenge and some items remain unidentified. Works such as *Eroica* Symphony and the names of performers and composers such as ‘S. Bach [J. S. Bach]’, are entered as they are listed in the concert programmes and linked through the ‘composer’ hyperlink, to a fuller description of the work.<sup>61</sup> The orchestra listings provide the names of the members as given in the programmes, indicating the size of the orchestra and sometimes the home city of players. They also provided evidence on the use of less familiar orchestral

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<sup>59</sup> The concert programmes database project undertaken between 2004 and 2007 by the Centre for Performance History at the Royal College of Music in London in collaboration with the School of Music in Cardiff. <<http://www.concertprogrammes.org.uk/>>

<sup>60</sup> BBC Proms: Proms performance archive

<<http://www.bbc.co.uk/programmes/articles/3SsklRvCSPvfHr13wgz6HCJ/proms-performance-archive>>, Metopera database

<<http://archives.metoperafamily.org/archives/frame.htm>>, The ‘In Concert’ project

<<http://inconcert.datatodata.com/>>, Music Festivals database <<http://musicalfestivals.org>>

<sup>61</sup> These listings are taken directly from the original programmes and include original spellings and attributions but are hyperlinked to the more standard descriptions and attributions.

instruments such as the ophicleide, between 1841 and 1888, and the oboe d'amore at the 1893 Reid concert.

The database offers the opportunity to assess core repertoire and musical preferences across the decades and the design enables multiple research questions to be posed and answered; questions such as:

- what was the repertoire being offered by the Professors of Music at The University of Edinburgh and how did it develop and change?
- which was the most performed work?
- which composers or performers were popular and which less so?

Interrogation of the database facilitates direct comparison, for example, between the composers Gioacchino Rossini, whose works appeared regularly from 1841 to 1906 and not again until 1923, and Felix Mendelssohn-Bartholdy whose works were performed almost every year. It also indicates when composers first appeared in the series, for example while Arnold Schoenberg first appears in a Reid concert programme in 1937, a work of Igor Stravinsky was not performed until 1959.

However, it should be stressed that the content is only as complete as the information available in the printed programmes and there are gaps in the available data with many entries lacking details such as the starting time or the venue. With ephemera of this type, programmes were available at the event and if you were there, such details as the date and time were unnecessary.

This database is one of the first of its kind in this area of research to take a detailed look at the contents of printed concert programmes. It makes the outline concert programme information easily accessible online, provides a template for other such databases in the future and extends public access to the contents of one of the University of Edinburgh's important collections. The resource offers an insight into reception history in Edinburgh through the contents of the concert programmes, a window on concert life and an overview of the music to which the Edinburgh concert-going public were exposed. The database is integral to this thesis and has proved a crucial study aid to the evolution and comparison of the Reid concert programmes.

Individual Reid concerts mentioned in this thesis are identified in the footnotes as RCP (Reid concert programmes) HCP (Historical concert programmes) and SCP (Sunday concert programmes). Extracts from the database are included in date order in Appendices 11.1 (1841–1865), 11.3 (1866–1891), 11.4 (1892–1914) and 11.10 (1914–1939) in Volume Two of this thesis.

## 2. Reid Concerts 1841–1845

*No musical entertainment since the memorable festival of 1824, has excited so much interest and anxiety among lovers of music as this has done owing partly to the novelty of its origin and more to the quantity of the talent engaged.<sup>1</sup>*

This chapter introduces the first three Professors of Music appointed at the University of Edinburgh and gives a detailed account of the inaugural ‘College concert’ in memory of General Reid in 1841. The commemoration concerts in 1842, 1843 and 1845 are discussed and a description is given of the venues and the requirement for the inclusion of music by General Reid.

In carrying out the wishes of General Reid according to the terms of the Bequest, the Principal and Professors of the University were challenged to find a candidate worthy of the title. A Professor of Music, who would uphold the standing and reputation of the institution, develop a course of lectures and be capable of organising and directing a concert in the General’s memory, as outlined in the introduction. The following extract from the ‘Deed of Foundation’ gives an indication of the requirements and expectations in respect of teaching and mentions regulations in the will and codicil which include the requirement for an annual concert:

The Commission of the Professor shall bind him to give a Course of Public Lectures [...] at the usual time and place during the Sessions of the University; which course shall comprehend the different branches of instruction [...] viz. the phenomena and philosophy of sound, in so far as connected with musical intonation; the laws of harmonies, with their rules of thorough bass, but also a clear exposition of methodical composition, in double, triple and quadruple counterpoint; and the practical application of all the principles and doctrines appertaining to the science. Further, that, joined with those discussions, the Professor

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<sup>1</sup> ‘College Concert’, *The Caledonian Mercury* (CM) 15 February 1841, issue 18893.

shall exhibit the history of the science, with a critical analysis of the works of all the classical masters, ancient and modern, and such improvements as the progress of the science may from time to time suggest [...] That the said Commissions shall also contain clauses binding the Professors thereby appointed to observe and obey such rules and regulations as are declared in the said Will and Codicil to be conditional of the Endowment [...]²

Printed books of testimonials were presented by the applicants, lists of compositions and evidence of musical learning and experience of performance were considered and appointments made on the strength of these documents.<sup>3</sup> In this chapter, the background of each of the first three post-holders will be outlined alongside a discussion of the concerts presented between 1841 and 1845. The Reid commemoration concert in 1845 was directed by James Dewar (1793–1846), at the invitation of the *Senatus*, when there was no Professor of Music in post.

## 2.1 Professor John Thomson (1805–1841)

The first Professor of the Theory of Music, John Thomson was appointed on 19 October 1839 shortly before his 34<sup>th</sup> birthday. He was the son of Dr Andrew Mitchell Thomson, a prominent Church of Scotland minister who, according to Purser, was also an amateur musician, composer and writer of psalm-tunes.<sup>4</sup> Thomson started to compose music at the age of fourteen but as there were no formal classes in music at the University of Edinburgh he matriculated in 1828 to take classes in Law, with a view to considering a career in that field.<sup>5</sup> He may have

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<sup>2</sup> Extract from Deed of Foundation relating to the Professorship of the Theory of Music. *Senatus* Minutes 19 December 1839, 190-207. EUA IN1/GOV/SEN/MIN/1/1839. Terms revised in 1841 after the death of the first appointee John Thomson and formalised in University of Edinburgh *Senatus* Minutes, 12 January 1842. EUA IN1/GOV/SEN/MIN/1/1842. 370-74. It is likely that the revisions also took account of the observations conveyed to the Principal and Professors in a letter from applicant John Donaldson in October 1841. EUA IN1/ACA/MUS/RET/1/Donaldson.

<sup>3</sup> Golding, *Music and Academia in Victorian Britain*, 20-22.

<sup>4</sup> John Purser, 'John Thomson Bicentennial Festival: 28th-30th October 2005: Celebrating the Life and Works of the Scottish Composer: Programme' (Kelso, Scotland: John Thomson Bicentennial Festival Association, 2005). EUL Pamph. ML42.K45 Joh.

<sup>5</sup> University of Edinburgh Matriculation book 1828, 1017, signature no. 1759, John Thomson, Law 1, and the course cost was 10 shillings. The signature appears to be the same as that

taken music lessons in Edinburgh as a student and spent time with musicians in Edinburgh and London in order to learn about music and musicians and develop an understanding of music history and the music of the day, but no information survives. Field suggests that he may have turned to Robert Smith, precentor of Dr Thomson's church who died in 1829 and for whom the young John composed a (lost) funeral anthem.<sup>6</sup>

Thomson was fortunate in 1829 to meet and become friends with Mendelssohn on his visit to Edinburgh when the young composer was travelling in Britain and he persuaded Thomson to develop his musical studies in Germany. He was also invited to stay for a time with the Mendelssohn family.<sup>7</sup> Thomson accepted the invitation and spent time travelling in Europe, recording his experiences in an article entitled 'Notes of a Musical Tourist'. This article was published in *The Harmonicon* in 1830 and gave an account of the trip, his time with the Mendelssohn family and his meetings with musicians including Robert Schumann and Ignaz Moscheles.<sup>8</sup> It is clear from this account that Thomson was already familiar with the music of several composers working in Germany and took the opportunity to attend operas, concerts and musical gatherings. Thomson's written style of language and musical terminology reflects his enthusiasm for learning and a desire to expand his musical knowledge and experiences.

In the late 1820s and 1830s Thomson spent time in Leipzig, London, Paris and in Frankfurt where he studied composition with Franz Xaver Schnyder von Wartensee (1786–1868).<sup>9</sup> His earliest significant compositions included incidental music to *The*

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used for his correspondence and his compositions, although a graphologist has not made a comparative study of the various sources. EUA IN1/ADS/STA/2/1828.

<sup>6</sup> Robert Archibald Smith (1780-1829), precentor, St George's church, Charlotte Square, Edinburgh.

<sup>7</sup> Purser, 'John Thomson (1805-1841)'; 'John Thomson Bicentennial Festival: 28th-30th October 2005: Celebrating the Life and Works of the Scottish Composer: Programme'.

<sup>8</sup> John Thomson, 'Notes of a Musical Tourist', *The Harmonicon* (Mar 1830): 5-7; 97-101.

<sup>9</sup> Purser, 'John Thomson (1805-1841)'. 'Franz Xaver Peter Joseph Schnyder von Wartensee was a Swiss composer and teacher based in Frankfurt. Although he is generally known as 'von Wartensee', he signed his name 'de Wartensee' on his testimonial in support of Thomson.

*House of Aspen* (Edinburgh 1829); *Hermann, or The Broken Spear* an opera performed at the Lyceum Theatre in London in 1834; and the opera *The Shadow on the Wall* (London 1835).<sup>10</sup> Thomson also sent some of his scores to Moscheles whose opinion he valued and to whom in 1835, he dedicated his sonata for violin and piano.<sup>11</sup> In Leipzig, Thomson was invited by Schumann to contribute articles on musical activities in Edinburgh, Birmingham and London, to a Leipzig journal of which he was editor, the *Neue Zeitschrift für Musik* (*New Magazine for Music*).<sup>12</sup> When Thomson returned to live in Edinburgh in 1836 he became active in the musical life of the city, continued to compose and, with Finlay Dun, edited a joint publication of arrangements of Scottish songs entitled *The Vocal Melodies of Scotland*.<sup>13</sup>

The relationship between the conductor, the composer, the leader and the orchestra members, was a subject which Thomson had learned about on his travels and in which he continued to take an interest on his return to Edinburgh. In February 1836 he apparently wrote to François Cramer (1772–1848), eminent violinist and orchestra leader in London, and to Sir George Smart (1776–1867), conductor of the Philharmonic Society concerts in London, on the topic of the roles and responsibilities of the conductor and leader.<sup>14</sup> According to Cramer’s reply to Thomson, ‘if the conductor was not a professor of the first class, the leader has more chance of making the orchestra do well without a conductor’.<sup>15</sup> However, Smart replied by return to advise Thomson that the conductor was the representative of the composer and wrote at length about the duties of the conductor and the leader.<sup>16</sup>

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<sup>10</sup> Purser, ‘John Thomson (1805-1841).’

<sup>11</sup> Ibid.

<sup>12</sup> Schumann was founder and editor of *Neue Zeitschrift für Musik* for about ten years from 1834. <<http://www.ripm.org/?page=JournalInfo&ABB=NZM>> (accessed 29.07.16).

<sup>13</sup> Finlay Dun, John Thomson, and E. Rimbault Dibdin, *The Vocal Melodies of Scotland*, revised ed. (Edinburgh, 1880: Paterson and Sons).

<sup>14</sup> Unfortunately, the letter from Thomson to Cramer does not survive. François was the son of William Cramer, also a violinist and orchestra leader and the letter was apparently addressed c/o Cramer’s Music Shop in London.

<sup>15</sup> Letter from Cramer to Thomson, 8 February 1836. Thomson papers 1833–1841: EUL CRC Coll-1524/1. (hereafter Coll-/).

<sup>16</sup> Letter from Smart to John Thomson, 17 February 1836. Coll-1524/1.

Interestingly, Thomson chose to expand his knowledge of conducting skills through his association with the orchestra of the Professional Society in Edinburgh. The Society comprised a group of musicians who met on Saturday mornings to play through instrumental works and give occasional informal concerts or ‘open rehearsals’. Among Thomson’s personal papers are several printed notices, dated between 1837 and 1839, of the practice sessions of the Professional Society in Edinburgh, that identified the works to be rehearsed and included analytical notes on the pieces.<sup>17</sup> Farmer agrees that these brief notices are in the same style and use similar language to those written by Thomson for the first Reid commemoration concert at the University of Edinburgh in 1841.<sup>18</sup>

It was with this musical background that Thomson applied in 1838 for the new post of Professor of the Theory of Music at the University of Edinburgh. He wrote asking for letters of support from his teachers, friends, fellow students, composers whom he had met on his travels, and received testimonials from amongst others: Mendelssohn, Schumann, Edward Taylor (Gresham Professor of Music in London), and Cipriani Potter of the Academy of Music in London.<sup>19</sup> All were familiar with Thomson’s work as a composer and spoke highly of his musical abilities. Schumann’s testimonial was received in person by Thomson on a visit to Leipzig in September 1838, and he translated and transcribed it:

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<sup>17</sup> Examples of ‘Brief notices of instrumental music to be performed by the Professional Society [of Edinburgh]’ include those for the years 1837 (9 December); 1838 (20 January, 21 April); and 1839 (23 February, and 2 and 30 March). Coll-1524/1.

<sup>18</sup> Farmer, *A History of Music in Scotland*, 390-91.

<sup>19</sup> Mendelssohn letter to Thomson, 10 September 1838. Coll-1136. Thomson testimonials, Coll-1524/1. (These testimonials have only recently come from the family to the CRC.)



Mr John Thomson has written in the New Musical Magazine of which I am editor, several articles, the tone and excellent tendency of which I hereby acknowledge with great gratitude. I have likewise learned that my readers have perused these articles always with much interest and with high respect for Mr Thomson's musical knowledge.

Robert Schumann  
Editor of the New Magazine for Music.  
Leipzig, 5 Sept. 1838.<sup>20</sup>

Taylor wrote that he knew Thomson as a public and a private character:

[...] having examined many of his compositions as well as of hearing them performed in public and they have an unequivocal testimony to the soundness and extent of his theoretical knowledge, the fertility of his imagination and the purity of his taste.<sup>21</sup>

He commented that in the English universities this role, like many others, had been allowed to sink into a sinecure but 'such it will not become at Edinburgh in the hands of Mr Thomson'. These sentiments were reflected in many of the testimonials, the writers all happy to support Thomson's application and considering him worthy to fulfil the duties of the new Chair of Music.

In addition, Thomson received letters of support from his former teacher Schnyder von Wartensee, William Hawes of the Chapels Royal, Moscheles and John Barnett, a fellow composition student of von Wartensee. Von Wartensee wrote:

[...] respecting his requirements in the Science of Musick, I hereby do so [...] having had the pleasure of his personal acquaintance, both in the capacity of teacher and friend for nearly a twelve month, I accordingly certify that I consider Mr Thomson equally competent to give instruction and to conduct musical

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<sup>20</sup> Handwritten note by Thomson, Coll-1524/1. On this visit to Leipzig Thomson also purchased several scores and music books from Wilhelm Härtel, receipt dated 10 September 1838, Coll-1524/1.

<sup>21</sup> Testimonial from Edward Taylor, Coll-1524/1.

performances, knowing his great proficiency in the Science and having had occasion to admire many of his performances.<sup>22</sup>

The letters spoke of his personal character and musical ability, advising that his practical knowledge of music spoke for itself, and commenting on his love for music and the zeal and success with which he had pursued the study of it. Thomson's ability to convey information in a clear, concise and convincing manner; to treat the art philosophically and illustrate its details; to ensure the advancement of his students; to have the energy to put together a concert with taste and judgement and conduct it in the right spirit, and all with a pleasing manner, kindness and good temper; was recognised by each writer. Sir Julius Benedict described his friend as 'having a perfect knowledge of the theory of the art and an enthusiastic love for and acquaintance with the great masters should entitle precedence [...] a situation which his distinguished talents deserve him to hold'.<sup>23</sup> These testimonials were unanimous in their support of Thomson's suitability for this new role, identifying the myriad aspects of his character and musicianship. By appointing Thomson in 1839 the Reid Trustees and the University Principal and Professors chose a young local musician and composer with the necessary skills and attributes to establish the Chair of Music and present an annual concert in memory of General Reid.

## 2.2 Inaugural [Reid] commemoration concert 1841

The new Professor of Music had planned to present the inaugural commemoration concert in February 1840, just four months after his appointment, but needed approval and funding from the University's *Senatus Academicus* before he could make arrangements for the event. In December 1839 Thomson wrote to the *Senatus* outlining his proposals for the concert of the Reid bequest:

Considering as I do that the establishment of that concert will [...] be of essential importance to the cause of music in Scotland, and [...] be regarded by the public as a standard exhibition of classical music in every style both sacred and secular by which they may

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<sup>22</sup> Testimonial from Schnyder von Wartensee, Coll-1524/1.

<sup>23</sup> Testimonial from Julius Benedict, Coll-1524/1.

regulate and improve their taste and be led to the more credulous study of the works of the best Masters. But as the inspired language of scripture employed in the sacred style would be incompatible in juxtaposition with the usual sentiments of the ballad and other species of vocal music, I propose to separate the concert into two grand divisions. The one I would make a morning performance to be devoted entirely to the anthem and oratorio style: the other an evening performance to the remaining styles of the Opera chamber and concert-room both vocal and instrumental.<sup>24</sup>

Thomson wrote again to the *Senatus* on 24 December 1839:

[...] I am very urgent that the committee should meet and decide the matter without delay as the period for my preparations is decreasing every day [...] The question to be decided appears to me simply this:— is the concert to be gratis according to the inferences of the language of the will—the expenses being to be defrayed out of the funeral fund or is it to be open to the public at the usual terms of admission—the receipts thus forming the actual fund for defraying the expenses—and being certain to cover these expenses so that no risk can happen?<sup>25</sup>

By raising this question about the terms of admission Thomson showed his concern, as one who had taken classes in law, that arrangements for the funding of the concert should be clear from the outset.<sup>26</sup> However, by raising this apparent ambiguity, Thomson allowed the *Senatus* to consider the option of alternative funding for the concert. This created a situation that would cause issues for each of the subsequent Professors of Music in their interpretations of the ‘inferences of the language of the will’ and the intentions of General Reid in respect of this funding. The lack of expediency in response from *Senatus* did not leave Thomson sufficient time to make plans for a concert only a few weeks later in February, and, as a result, there was no commemoration concert in 1840. The explanation for this delay is

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<sup>24</sup> Letter from Thomson to the *Senatus*, dated 7 December 1839. This letter also includes the first written use by any of the Edinburgh Professors of Music of the term ‘classical music’. Coll-1524/1.

<sup>25</sup> Ibid. Letter from Thomson to the *Senatus*, dated 24 December 1839.

<sup>26</sup> Ibid. University of Edinburgh Matriculation book 1828, 1017, signature no. 1759, John Thomson, Law 1.

found in the *Senatus* minutes of 18 January 1840. It was recorded that the 'Reid Fund had been subjected [by the Trustees] to a suit in Chancery' and that after 'tedious correspondence with the Trustees' the funds were not yet transferred to the College.<sup>27</sup> Thomson could not proceed without authority and funds from the *Senatus*, funds that did not 'come into the actual occupancy of the *Senatus* until July 1840', and the first concert was delayed until February 1841.

The *Senatus*, having failed to ensure a concert in 1840, was now anxious to comply with the Testator's instructions. The members of the *Senatus*, in their interpretation of guidance given by Reid wrote:

[...] in conformity with the recommendations of the Professor of Music, was of the opinion that the declared wishes of the Testator, and the approbation of the Public, would be best secured by combining, with one act of the usual style of Concert Music, a selection from some of the noblest productions of the great Masters of Sacred harmony, who flourished during last century [sic.], along with those of an earlier as well as later date.<sup>28</sup> In order to give full effect to the general purport of them—namely, the encouragement and improvement of the musical taste of their countrymen—the members of the *Senatus* directed arrangements to be made for celebrating the anniversary on 13 February 1841 saying that:

[...] the Concert should be conducted on a scale worthy of his [Reid's] munificence to the University, they determined that it should be opened amply to the Public of Edinburgh, and [...] they placed a sum of £200 at the disposal of the Professor, in addition to the proceeds of the sale of tickets at the usual price for ordinary Concerts [...]

The Professors desire it to be understood, that the whole amount of these sums is to be expended on the Concert; and that in order to apply as large a fund as possible for the purpose, they have not reserved any right of entry for their families or friends.<sup>29</sup>

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<sup>27</sup> *Senatus* Minutes 18 January 1840, 251-219. EUA IN1/GOV/SEN/MIN/1/1840.

<sup>28</sup> RCP 1841. Introduction, 'College Concert in conformity with the Bequest of General Reid'. See Appendix 1 for full quotation.

<sup>29</sup> RCP 1841. The 'usual price' was set at 5s (shillings), similar to prices for tickets to Musgrave concerts in Edinburgh in November 1840, but slightly lower than the 7s charged

This statement was printed in the programme for the 1841 concert and removed any doubt as to the wishes of the *Senatus* over the funding for the concert. Income from the sale of tickets was determined to be an important addition to the grant from the Reid Bequest in order to ensure a high-quality performance worthy of the occasion. This funding arrangement would remain in place for the first four Reid Concerts but, as will be shown in Chapter 3, was discontinued by Professor Donaldson for the commemoration concerts from 1846.

For this first concert Thomson was able to include most of his ideas of December 1839, however, he presented one long concert rather than the two concerts he had envisaged, and the programme was divided into three defined sections featuring different styles of music. The chosen venue was the ballroom of the Assembly Rooms in George Street, an established concert venue in the heart of Edinburgh's New Town. Ticket prices for the first concert were set at 5s with a charge of 6d for the 'Book of Words'. A handbill prepared for the occasion announced a 'College Concert, the first annual concert in memory of General Reid, Founder of the Chair of Music in the University of Edinburgh' to take place on Friday 12 February 1841 under the direction of Professor Thomson.<sup>30</sup> The names of the vocal performers, the leader of the orchestra, the chorus master and the accompanists on pianoforte and organ were listed. The notice also stated that 'the orchestra (including all the Professional talent of Edinburgh) will consist of fifty-six performers' and 'the chorus (comprising the members of the Choral Society and a selection from the Choirs of the churches and Chapels of the city) will consist of one hundred and twenty-six voices'.

The event was described on the handbill as being 'of the same duration as one of those at a Festival, viz. *four hours*, the performance is fixed to commence precisely at seven o'clock. And in order to prevent confusion the doors will be opened at half-

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for tickets for the Edinburgh Festival concerts in 1824; see *Scotsman* 28 November 1840, 1. See also Cranmer, 'Concert Life', 89. The sum of 5s in 1841 was equivalent to approximately £20 in 2016. 'Measuring Worth', <[https:// www.measuringworth.com](https://www.measuringworth.com)> (accessed 23.03.16).

<sup>30</sup> Handbill for the 1841 concert. EUA IN1/ACA/MUS/RET/1/1841.

past five'.<sup>31</sup> It was also announced that the Book of Words would be in music shops by Thursday 11 February and available at the Assembly Rooms on the evening of the concert.<sup>32</sup> The programme details given in the programme book differed from those printed on the handbill in one minor way only: one of the vocalists, Mr Kenward, was apparently replaced by Mr Shrivall, already listed as one of the soloists. The date of Reid's birthday is generally considered to be 13 February, the date mentioned by the General in his will, and since 1841 most of the Reid commemoration concerts have taken place on or around this date. Why then did the first concert not take place on the Saturday evening, 13 February? The answer may be found in the availability the musicians of the orchestra of the Theatre Royal who were, on that evening, due to play at the theatre for a benefit concert in aid of the Edinburgh Royal Lunatic Asylum, making them unavailable to the University.<sup>33</sup>

The 1841 Reid concert was devised along the lines of the concerts presented at the Edinburgh Festival in 1824, and in Leipzig, London, and Oxford in the 1830s, with which Thomson would have been familiar.<sup>34</sup> The programme took the form of a grand miscellaneous concert comprising excerpts from choral works, orchestral pieces and solo items.<sup>35</sup> His choice of works for the first concert in 1841 reflected his travels in Europe and his friendship with Mendelssohn. Thomson had written to Mendelssohn advising him of his appointment in 1839 and apparently asked the composer if he could perform a new work he was writing at the Reid concert in 1840, to which Mendelssohn replied:

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<sup>31</sup> Ibid. Likely reference is to the 1824 Edinburgh Festival. See Cranmer, 'Concert Life', 85-90.

<sup>32</sup> This Book of Words contained an introduction to the concert, details of the works, words of the texts, analytical programme notes and the names of the performers.

<sup>33</sup> *Scotsman* 10 February 1841, 3. and *Scotsman* 13 February 1841, 1. The appeal received patronage in the form of a donation of £100 from Her Majesty Queen Victoria in February 1841 and was thereafter known as the Royal Edinburgh Lunatic Asylum.

<sup>34</sup> Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*, 169-207.

<sup>35</sup> RCP 1841.

I have not written anything which I think suitable for your concert in February; my Symphony is in a very backward state, and a new Overture [...] is a mere sketch [...].<sup>36</sup>

This shows that Thomson was planning a commemoration concert in 1840 which, as has been shown, was postponed until 1841. While it is known that he was still in touch with the composer in 1839, it is not known if Mendelssohn knew about the 1841 concert in Edinburgh in which Thomson included two items from Mendelssohn's oratorio *St Paul*, published in 1836.<sup>37</sup> For his 1841 concert he also offered a chorus from the *Te Deum* by Karl Heinrich Graun and the overture to *Oberon* by Carl Maria von Weber. In Germany in 1829, Thomson had been introduced to the music of Graun, and had the opportunity to attend a production of Weber's opera *Oberon* commenting on the performance in his article 'Notes of a Musical Tourist':

The overture was played in a noble and enthusiastic manner. All the gradations of feeling—the most delicate touches as well as the grandest conceptions—were rendered with inimitable fidelity and effect.<sup>38</sup>

Part One comprised twelve items featuring a selection of sacred choral items. The opening item was the overture to *St Paul* and the closing item was the Grand Chorus 'Hallelujah' from Beethoven's first major choral work, *Christ on the Mount of Olives*. The intervening items were movements from choral works by Graun, Handel, Haydn and Mozart, an organ duet by J.S. Bach, and a string trio.<sup>39</sup> Part Two also featured twelve items, opening with the 'Grand Symphony in C minor'

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<sup>36</sup> Mendelssohn's letter to Thomson, 18 December 1839. Coll-1136.

<sup>37</sup> Mendelssohn's letter to Thomson, 13 March 1840; Felix Mendelssohn-Bartholdy, *Sämtliche Briefe*, ed. Rudolf Elvers, et al. (Kassel; New York: Bärenreiter, 2008). See R. Larry Todd, *Mendelssohn: A Life in Music* (New York: Oxford University Press, 2003). 390, 611 (note 13). George Grove, *A Short History of Cheap Music: As Exemplified in the Records of the House of Novello, Ewer & Co., with Special Reference to the First Fifty Years of the Reign of Her Most Gracious Majesty, Queen Victoria* (London & New York: Novello, Ewer, & Co., 1887), 14.

<sup>38</sup> Thomson, 'Notes of a Musical Tourist,' 5-7; 97-101.

<sup>39</sup> The organ work is listed in the programme as Duet in E flat 'St Ann's Fugue' [sic] – Organ played by Mr C. Hargitt and Mr J. M. Müller, but there is no further information to know if it was an organ sonata arrangement for two players or a duet.

[no. 5] by Beethoven and closing with the 'Hallelujah' chorus from Handel's *Messiah*. The concert thus provided a range of popular works to enthuse the audience, while perhaps introducing works by lesser known composers including Pergolesi (1710–1736) and William Crotch (1775–1847). Part Three opened with the overture to Thomson's opera *The Shadow on the Wall* and closed with Weber's overture to *Oberon*. Thus, each section of the programme offered a selection of solos, duos, trios and quartets framed by orchestral or choral works. Charles Hargitt (1806–1880) was listed as the organist and he played an instrument brought in from the Catholic Chapel in Lothian Street, Edinburgh. Local organist and composer Johann Martin Müller (1808–1843) was listed as the pianist, and as the accompanist in the cantata *Mad Tom* by Henry Purcell, and may have played for other vocal items as well.<sup>40</sup> Two of the songs in Part Three were sung by Miss Maria Billington Hawes (1816–1886) who accompanied herself at the pianoforte.<sup>41</sup>

The concert was directed by Thomson, and we know from the press report that 'Professor Thomson took his station at the pianoforte' but it is not known if he directed from the keyboard or from the rostrum.<sup>42</sup> The concert was well received, and Thomson was praised in the local press for the success of the event:

Professor Thomson merits the best thanks of the musical public for his unwearied exertions in carrying out so satisfactorily the intentions of the worthy gentleman whose bequest has afforded such a treat, for whether we speak in reference to the selection of the various performers or to the minor arrangements necessary for such a great occasion, all evince that much judicious care had been bestowed by him in order that nothing might be deemed defective or unworthy of this the first of the College Concerts.<sup>43</sup>

Thomson's keen interest in the roles of the conductor and leader showed an astute understanding of the difficulties faced by orchestral members at this time in

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<sup>40</sup> A notice in the programme stated: 'The Organ of the Catholic Chapel in Lothian Street has, through the kindness and liberality of the Right Rev. Dr. Gillis, been obtained for this occasion, and will be erected by Messrs Bruce and Co.'.

<sup>41</sup> RCP 1841.

<sup>42</sup> 'College Concert', CM 15 February 1841, issue 18893.

<sup>43</sup> Ibid.



knowing whom to follow. This perhaps resulted from his time spent in Germany where conductors were a feature of opera performances, and where precision and discipline were exhibited. It was not until 1846 that the following paragraph about orchestral practice in London was published in the *Musical World* and reprinted in *The Scotsman* when an anonymous writer recommended that 'Edinburgh musicians should not be behind in following this example' of having a conductor and not the leader directing orchestral concerts:

ANCIENT AND PHILHARMONIC CONCERTS – 'In future there will be no leader at these concerts. Mr T. Cooke has been appointed principal first violin, and Mr Blagrove is to play the concertos and obligato [sic] accompaniments. The direction of the orchestra will in future be vested solely in the conductor, as at the Opera House'.<sup>44</sup>

Thomson had applied this guidance in his new role as Reid Professor of Music five years earlier, when he was faced with an orchestra of musicians he did not know and a leader with whom he had not previously worked at the inaugural concert in 1841. He had directed the concert in the capacity of conductor.

The first Reid commemoration concert was anticipated with interest by the public, and there was apparently a great demand for tickets distributed through the Edinburgh Music shops of Messrs Paterson & Roy, Wood & Co., Robertson, Purdie and Croal, for this new and exciting event in the city.<sup>45</sup> The various outlets received an allocation of tickets and evidence suggests that each sold their full quota in advance of the event. The majority of tickets were sold through the music shops, with 33 tickets sold by Thomson and a further 110 sold through the University.<sup>46</sup> It was reported in a review that the tickets for the inaugural Reid concert had been distributed, sold or allocated approximately two weeks in advance of the event on 12 February.<sup>47</sup> Such was the demand from the public that some of the music shops

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<sup>44</sup> *Musical World* 7 March 1846 (from a Correspondent: Concerts, Leaders and Conductors); *Scotsman* 28 March 1846, 3.

<sup>45</sup> The ticket price was 5s.

<sup>46</sup> Reid concert accounts 1841. EUL CRC EUA IN1/ACA/MUS/RET/1/1841.

<sup>47</sup> 'College Concert', *Scotsman* 17 February 1841, 3.

may have attempted to cash-in on the clamour for tickets. The matter came to the attention of Thomson in early February and he reacted in print. In a letter to the editor of *The Scotsman* he stated that any impression that music shops were selling tickets at a premium was completely without foundation. He had received voluntary assurances from the gentlemen concerned that 'Nothing of the kind was either contemplated or practised by them'.<sup>48</sup> However, Thomson felt obliged to say that this 'charge of speculation is not altogether groundless with respect to private individuals'.<sup>49</sup> He also noted that he had received almost 50 applications for tickets on the plea that there were none available in the music shops.

Thomson responded to this overwhelming desire for tickets by arranging a second performance at 10 am on the morning of Saturday 13 February, in the same venue and with the same performers. Fewer tickets were sold for the second performance but there was an increase in the ticket allocation to the members of *Senatus* and more than double the number to members of the press. A total of 123 tickets to the press suggests a wide interest in the concerts or that all these tickets were not used by journalists and passed on to their friends. Both performances were well attended, although not all the allocated tickets were used (or handed in at the door) as is shown in the following table:

1841	Friday evening	Saturday morning
Tickets ordered	1060	1070
Tickets sold	968	859
Tickets to <i>Senatus</i>	32	64
Tickets to Press	38	85
Remaining in hand	22	62
Number at concert according to ticket box	1001	962

Table 2. Ticket sales for the 1841 College Concerts.<sup>50</sup>

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<sup>48</sup> 'College Concert', *Scotsman* 6 February 1841, 3.

<sup>49</sup> Ibid.

<sup>50</sup> Ibid.

The publicity handbill for the 1841 concert makes no mention of the repeat performance, so it is likely that the musicians engaged for the inaugural concert must have been hurriedly recruited, and the room hastily booked, for the second performance.<sup>51</sup> Repeat performance tickets and programme books were produced (with the same content as the first concert but with a different front cover). As has been shown in Table 2, the numbers attending each performance were approximately the same, suggesting that up to 2000 people had the opportunity of hearing the College concert in 1841.

Thomson had been guaranteed a fund of £200 from the Reid Bequest plus the income from ticket sales, giving him scope to bring to Edinburgh four international artists from London for the inaugural concert. He invited two singers, Miss Maria Hawes and William Machin (1798–1870), who travelled from London with John David Loder, one of the Directors and Leaders of the London Philharmonic Society, who led the orchestra in Edinburgh, and Henry William Bonner who led the violoncello section.<sup>52</sup> Travel between Edinburgh and London at the time was by stagecoach to railway connections in the north of England or by steamship from Leith on the outskirts of Edinburgh to London. This journey limited the number of leading artists coming to perform in Edinburgh, since to bring such artists to Scotland was expensive.<sup>53</sup> These artists, engaged for the 1841 performances received half-fee for the second concert.<sup>54</sup>

The University's new [Reid] commemoration concert was competing for attention in the city with already established series of orchestral and chamber

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<sup>51</sup> The review of the concert suggests this was a late decision to accommodate all who wished to attend; see *Scotsman* 15 February 1841, 3.

<sup>52</sup> According to the handbill and programme for this concert, both singers were 'of the London Philharmonic and Ancient Concerts and Grand Musical Festivals', and it was 'the first visit of Miss Hawes to Scotland'.

<sup>53</sup> Advertised timetables for London to Edinburgh coach and steamship journeys (stagecoach/railway 28 hours, steamship 48 hours). *Scotsman* 27 November 1841, 1.

<sup>54</sup> See table 4 on p. 67.

concerts including the ‘Concerts à la Musard’ presented by Andrew Musgrave.<sup>55</sup> One such concert was the seventeenth Musard concert of the season in Edinburgh on 22 February 1841, presented one week after the inaugural Reid concert. It was an evening of vocal and instrumental music given in the Waterloo Rooms, advertised as including ‘Five of the pieces performed at the College Concert’, with a chorus of 40 singers from the Choral Society under the direction of Francis Jackson.<sup>56</sup> This event featured the same choir and chorus director, one of the same soloists, Mrs Agnes Bushe (1803–1848), and probably several orchestra members, as had appeared at the Reid commemoration concerts on 12 and 13 February, with tickets available to the public for only 1s, albeit in a smaller venue. Mixed vocal and instrumental format concerts were those most familiar to Edinburgh audiences through concerts including those presented by the Professional Society. In the months and years immediately before the first Reid concert there had been opportunities to hear recitals by visiting artists including Franz Liszt, and Johann Strauss (Snr.) and his orchestra, both of whom gave concerts in Edinburgh’s Assembly Rooms while on tour in Scotland.<sup>57</sup>

## 2.3 Thomson’s ‘Book of Words’

The Book of Words provided by Thomson for the inaugural Reid commemoration concert in 1841, offered the audience ‘Brief Notices of the Music’ in addition to the ‘Words of the Airs, Concerted pieces and Choruses’. Also given were a full list of works, the names of the principal artists and members of the orchestra and chorus, information about General Reid and the background to the concert.<sup>58</sup> This programme book is notable for being one of the first in the United Kingdom to

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<sup>55</sup> Musgrave played on the first desk of the first violin section of the orchestra for the 1841 College Concert.

<sup>56</sup> ‘Vocal and Instrumental’, *Scotsman* 20 February 1841, 1.

<sup>57</sup> Johann Strauss (snr.) visited Edinburgh with his orchestra in November 1838 and Franz Liszt in January 1841. Gerald Norris, *A Musical Gazetteer of Great Britain & Ireland* (Newton Abbot, Devon; North Pomfret, Vt: David & Charles, 1981), 223, 26.

<sup>58</sup> RCP 1841. Excerpts with original punctuation.

include formal analytical programme notes and excerpts will be given in the following paragraphs.<sup>59</sup>

As previously stated, Thomson wrote his 'Notices' in a style similar to the format of the notes he had provided for the Edinburgh Professional Society rehearsals, informal practices and performances in the late 1830s. They included details of key and time signatures and were intended for those who enjoyed listening to musical performances but may have had little or no knowledge of musical structure and terminology.<sup>60</sup> It is arguable that Thomson wanted to assist and educate his audiences to a better understanding of the music they were hearing, using familiar words, if technical language, to describe the unfamiliar musical terminology. According to Thomson:

The *subject* is, in common language, proposed by one instrument; to this succeeds the *answer*, or imitation of the subject, by another instrument, which is supported by a *counterpoint* (or note against note—for points were formerly used to signify notes) flowing from the subject.

In writing about the opening item, the Overture to the oratorio *St Paul*, by Mendelssohn, Thomson identified different types of overture written for large-scale vocal compositions, comparing the instrumental introductions to oratorios and operas. The following extract describes the meanings of musical form and dynamic markings, with references to tempo, intervals, key signatures and time signatures:

The introduction opens *pp* in A major, and gradually increases in loudness as one set of instruments after another unite themselves to the solemn march of the Chorale. The inner parts of the harmony gradually acquire a more florid character, while the melody is calmly holding its course, until it comes to a pause on the dominant, or fifth note of the key, in preparation for the *Allegro*. The *Allegro* in A minor,  $\frac{3}{4}$  time, is a *Fugue* formed upon the Chorale already mentioned [...] *Fugue* takes its name from the Latin word signifying *flight*, because one part seems to fly before

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<sup>59</sup> McCue, 'John Thomson', *GMO* (Oxford: OUP, 2001); Purser, 'John Thomson (1805-1841)', *ODNB* online ed. (Oxford: OUP 2004).

the other, and the pursuing part must always imitate exactly, either in the fourth or fifth of the scale (always counting upwards) or the octave above or below, the intervals or phrases of the theme or subject.

In contrast to his brief comments on some items, Thomson wrote three pages of description and analysis on Beethoven's Symphony no. 5 in C minor, which opened Part Two of the programme. To introduce this work, Thomson discussed the history of instrumental music with a focus on the symphonic form and commented on the experiences of the orchestra and the audience when the symphony was first performed in Britain in 1814. His opening words were:

It is not much more than seventy years since Instrumental music began to claim for itself a separate and independent jurisdiction in the Orchestra, and to assume that importance in the dominion of the art, to which it has since attained. Before the period of which we speak, the Orchestra had been employed chiefly as an accompaniment to the voice, and in Italy, at least, was limited almost wholly to the stringed instruments [...] Handel had early in the eighteenth century composed Overtures to his almost innumerable Operas and Oratorios which [...] have maintained their freshness unimpaired and will ever be listened to with delight. But he left behind him no successful cultivator of the Instrumental Style which, accordingly, fell into neglect, until the invention of other instruments, and the gradual improvement of those already in use, led to its revival upon the more extended basis of the Symphony. Stamitz is said to have been the inventor of this style of composition; but it is to Haydn [...] that we are indebted for having given to the Orchestral Symphony that symmetry of construction which it now possesses, and from which have been drawn a set of rules for its composition, known under the technical term of Forms [...] These forms, however, are only of general application; they are meant as guides, not fetters, to genius, which, while preserving their main features, may yet modify and vary them according to the suggestions of their imagination [...]

Thomson wanted his audience to understand the nuances of the work they were about to hear and offered a general analysis of each movement in the confidence that:

[...] it [the music] speaks emphatically for itself. It need [sic.] not the aid of any one to prove that in breadth of design, in the impassioned tenderness, the mournful wildness, the playfulness, the magnificence, the sublimity of its ideas, it is utterly without a rival.

He went on to detail in his preferred way (with keys and time signatures), the movement titles for the Symphony, describing the theme of the first movement as 'quaint and eccentric in its commencement'. Of Beethoven's treatment of the theme he wrote that it had 'great variety [...] the ideas are so well marked that we cannot fail to detect them [fragments of the theme] in whatever form they are made to assume':

1. *Allegro Con brio*. – 2/4
2. *Andante con moto*, in A. flat. – 3/8
3. *Scherzo* in C. minor, and Trio in C. major; and
4. *Allegro* in C. major. – C.T. [where C.T. = Common Time]

Of the second movement he wrote, 'in the whole range of music, there is no type of this beautiful movement. It is purely an emanation of Beethoven's own original feeling and fancy'. The *Scherzo* he described as 'an invention of Beethoven in the Minuet Form' and 'as different from the Minuet and Trio of Haydn as Mozart's manner from that of Rossini' and of the *Finale*, '[it] is, beyond all question, the most magnificent Orchestral movement that ever was written'. In the final paragraph of his note he described the symphony as 'universally known and admired' and mentioned that the work had been performed at one of the practice meetings of the Professional Society in the city. This is an indication that members of the orchestra and the audience present at that performance, were familiar with the work and for this reason Thomson determined that detailed notes were not considered necessary on this occasion.

Part Two of the programme featured the Chorale in D from Mendelssohn's *St Paul*. In the accompanying note Thomson referred to the overture heard at the beginning of the concert, 'The Chorale will be recognised as that which formed the introduction to the overture; but how different the treatment now from what is

there!' [sic]. In making this link, Thomson kept the interest of the listeners by inviting them to recall the music heard earlier in the evening. A brief description was given of the Air in E flat from *Messiah* by Handel, 'He was despised and rejected of men; a man of sorrow, and acquainted with grief', with reference to the setting of the work for the alto voice and commenting on a musical point that the audience should listen for during the performance:

The contra-alto voice being the most pathetic and touching in its tone, has ever been employed by composers for the expression of sadness, either personal or descriptive. The present air is of the latter kind, and most powerfully does it depict the 'sorrows' and the 'grief' of the Messiah. The chord which accompanies every recurrence of the word 'grief', is wonderfully fine.

Thomson had something to say about each of the works in the programme, from a full analytical description to a sentence or two making points about the music or the composer, as in the case of the Graun *Te Deum*, when he wrote that the composer was 'Chapelmaster to Frederic II of Prussia'. The heading of each piece mentioned the key and the time signature, as in 'Grand Chorus in C– C.T. – (*Mount of Olives*) – Beethoven'. [sic]. He also included words of the texts in English, or the original Latin, without translation. For the 'Air in E flat – C.T. – (From a *Confitebor*) – Pergolesi' [sic] composed with Latin words, Thomson commented:

[...] it has not suffered by the words now adapted to it. Indeed, on a comparison of the Latin and English, we are inclined to give the preference to the latter. Nothing can be more touching than the manner in which the words, 'For I am in trouble; my strength faileth me,' particularly the last four, are expressed. The strain in 3/8 at the words, 'But my hope,' is fervid and exulting, and worthily concludes this masterpiece of the old Italian school.

He was writing in the knowledge that many works were familiar to the audience, and by offering detailed analytical programme notes he hoped to bring something extra to the performance experience of the audience as well as members of the orchestra.



The opening item in Part Three of the 1841 programme was the 'Overture in G. minor – 6/8 – (*The Shadow on the Wall*) – Professor Thomson [sic]', written by Thomson for a drama based on an old English superstition that 'he whose shadow during moonlight appears on the dark side of the wall, will meet a speedy and violent death'. The drama had been produced at the English Opera House in London in 1835 and this performance in Edinburgh may have been the first time any part of the work had been heard in Scotland. Thomson described his Overture as being in the Symphonic Form, 'in contradistinction to the *Strict* or Severe Style, the Operatic Overture is termed *Free* [...] not bound to any peculiar scholastic mode of writing'. He likened it to the popular, well-marked and piquant melodic airs heard in the operatic overtures of the Italian school such as those written by Rossini, '[...] melodies begun and ended like an ordinary air, without any attempt at amplification'.<sup>61</sup> The opportunity for the Professor of Music to include a self-composed work in a commemoration concert would be copied by Thomson's successors: Professors Bishop in 1842 and 1843, Oakeley in many of his concerts between 1866 and 1891 and Tovey in most years from 1916.

The programme books offered information of interest to both musicians and non-musicians, but the income from the sales suggests that only about 250 were purchased at each concert, perhaps through lack of interest, unwillingness to pay for the programme book or inability to read the contents. The accounts do not record the number of Books of Words printed in 1841 but a total of 510 books were sold for the two concerts, compared to the 500 copies prepared for sale for the two concerts in 1842 of which 316 were sold. This suggests that perhaps 800 copies were printed in 1841. In both years the income from the sale of the books was almost exactly half the cost of printing them.<sup>62</sup> Since the handbills provided a full list of the works to be performed, it is possible that many of the audience used these in preference to

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<sup>61</sup> Ibid. 30.

<sup>62</sup> Reid concert accounts, 1841 and 1842. Tickets, handbills £5.18s.6d (1841) and £6 8s (1842). Book of Words £25 11s 7d (1841), £15 3s (1842 for 500 copies). Income from sales of Books of Words £12 15s (1841), £7 18s (1842).

purchasing a full programme book. For each programme book from 1841 to 1845, the format, skeleton outline, and listing of principal artists and orchestral and choral musicians was consistent. Although printed by different local Edinburgh printing companies, the paper size, style and design of the programme books was also similar.<sup>63</sup>

Only three months after the 1841 concert Thomson sadly passed away and his successor Henry Rowley Bishop was appointed on the strength of his reputation as a composer and musician in London. The information concerning the works featured in the programme changed after 1841, however, with the offerings by Bishop (1842, 1843) and Dewar (1845) severely limited when compared to the programme book provided by Thomson. No longer were there any programme notes, simple or analytical; the audience was given only the title of the work and the composer, and the name of soloist, with any text or words printed in full, in English or in the original language (without translation).

## 2.4 Professor Henry Rowley Bishop (1786–1855)

Bishop was a leading composer, arranger and conductor with an established reputation in London before, during and after his short time as Professor of Music in Edinburgh. As a composer and music director at Covent Garden for fourteen years, from 1810 to 1824, during which time he visited Paris on three occasions and spent nine months at the Theatre Royal in Dublin. Bishop wrote numerous works including operas and glees and was confident in adapting and arranging the operas of other well-known composers. In 1824, he adapted Weber's opera *Der Freischütz*, changing some of the music and introducing new material into the performance.<sup>64</sup> In addition to his operatic work at Covent Garden, Bishop was music director at the King's Theatre and later at the Drury Lane Theatre in London.<sup>65</sup> Bishop took an

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<sup>63</sup> Edinburgh printing companies: Thomas Paton 1841; Andrew Shortrede 1842, 1843; James Brydone 1845.

<sup>64</sup> Nicholas Temperley and Bruce Carr, 'Sir Henry R. Bishop', *GMO* (Oxford: OUP, 2001).

<sup>65</sup> Clive Brown, 'Bishop, Sir Henry Rowley', *ODNB online ed.* (Oxford: OUP, 2004).

interest in directing mixed orchestral and oratorio concerts when the opera houses were closed to stage performances. He was one of 30 founding members of the Philharmonic Society of London in 1813 and one of the seven Directors of the Society in its first season.<sup>66</sup> The Philharmonic Society was established ‘to rekindle in the public mind that taste for excellence in instrumental music which has so long remained in a latent state’ and ‘to promote the best and most approved instrumental music’. Bishop conducted 39 of the Society’s orchestral concerts between 1817 and 1845.<sup>67</sup> His work in the theatre and the concert hall and his appointment in 1840 as conductor of the Ancient Concerts in London brought him into contact with many of the leading international singers and instrumentalists in Victorian London.

An article in *The Caledonian Mercury* of 26 January 1839, attributed to one ‘J.R.’, suggests that Bishop had applied for the Professorship in Music at Edinburgh when it was first advertised in 1838–1839. The writer, perhaps John Robertson, brother of Alexander Robertson, a music publisher in Edinburgh, was concerned that applicants from Scotland were being favoured and that all candidates should have equal consideration; he had opinions, too, on the candidacy of Bishop, claiming in an article that:

He [Bishop] is possessed of a highly cultivated mind, writes with ease, elegance and facility; his voice is melodious; he is eloquent in conversation; persuasive in argument; and his manners, deportment and appearance, that of an accomplished gentleman. In short, qualifications for becoming a popular lecturer and successful teacher of the rising generation [...]<sup>68</sup>

In a postscript to the article were printed the words, ‘[...] we are happy to state that the Trustees are disposed to give every consideration to the claims of all candidates’.<sup>69</sup> This support for Bishop was, however, insufficient to persuade the Reid Trustees and the *Senatus* of the merits of his application in 1839. The same

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<sup>66</sup> Foster, *The History of the Philharmonic Society of London 1813–1912: A Record of a Hundred Years’ Work*, 4–5.

<sup>67</sup> Ibid. 535.

<sup>68</sup> ‘Chair of Music in the University of Edinburgh’, *CM* 26 January 1839, issue 18572.

<sup>69</sup> Ibid.

publication printed a review of a concert given in Edinburgh by the harpist Nicolas Bochsa and the singer Mrs H. R. Bishop (1810–1884).<sup>70</sup> Mrs Anna Bishop was a French soprano who became Henry's second wife in 1832 and had made her debut in London in 1837. Shortly after this concert in 1839 she left her husband in favour of Bochsa and they travelled for some years in Europe.<sup>71</sup> It is possible that the breakdown of his marriage influenced Bishop's decision to apply for the post in Edinburgh in 1841.

These personal difficulties would appear to have enhanced Bishop's reputation in Edinburgh where he received support from his friends away from London. His standing in the city also benefitted from his connection to the Edinburgh Harmonists Society (or Glee Club).<sup>72</sup> This society, founded in 1826, invited and entertained Henry R. Bishop Esq. as guest of honour to a dinner held in Archers' Hall, Edinburgh on Wednesday 4 August 1841, an event timed to promote his suitability as a candidate for the vacant Chair of Music, over four months before he was appointed to the Reid Chair of Music. The Chairman, Colonel Macdonald of Powderhall gave several toasts, including to the health of the Princess Royal and prosperity to the walls and the Professors of the University.<sup>73</sup> Later in the evening the Chairman proposed that their honoured guest, Mr Bishop, be welcomed as an honorary member of the Society, a proposal unanimously accepted. More toasts were offered including one to members of the musical profession in Edinburgh, and another to Mr Alexander Robertson, music publisher. Mr Robertson returned the thanks and pronounced 'a high eulogium on the talents and skill of his friend Mr Bishop'. As evidence of further support from the Society for Bishop's candidacy, a suitably entitled Scottish song, 'Put the Gown upon the Bishop' was adapted and

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<sup>70</sup> Ibid. 'Mr Boscha's concert', *CM* 26 January 1839.

<sup>71</sup> Temperley and Carr, 'Sir Henry R. Bishop'.

<sup>72</sup> 'Edinburgh Harmonists Society', *Scotsman* 5 August 1841, 4.

<sup>73</sup> Victoria, Princess Royal was the eldest child of Queen Victoria and Prince Albert, born November 1840 and christened in February 1841.

sung by one of the members, Joseph Ebsworth (1788–1868).<sup>74</sup> Ebsworth was a prominent Edinburgh singer who later participated in the Reid concerts of 1842 and 1843, under the direction of Bishop, and again in 1845.

The credentials of the candidates for the Chair were discussed in the local press in November 1841. Bishop's name appeared on the list of applicants alongside musicians including composer William Sterndale Bennett (1816–1875), composer and arranger Finlay Dun (1795–1853) and organist and composer Henry John Gauntlett (1805–1876).<sup>75</sup> Bishop's application for the vacant Professorship in 1841 was supported by testimonials and a published booklet of his compositions.<sup>76</sup> There were no interviews and the documentation provided by him was, with his experience of working in London as a teacher, composer and conductor, accepted by the *Senatus* who appointed him to the Chair of Music on 30 November 1841. This appointment process, conducted by the University and the Reid Trustees, and the background to the reasons for selecting Bishop for the post have been well documented by Rosemary Golding.<sup>77</sup> Bishop was responsible for organising and directing the Reid concerts in 1842 and 1843, featuring artists with whom he had worked in London and local musicians whom he had met through the Harmonists Society in Edinburgh.<sup>78</sup>

In 1842 Bishop was knighted by Queen Victoria on the recommendation of Prince Albert for his services to music, an honour in recognition of his work as a

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<sup>74</sup> 'Put the Gown upon the Bishop' was a seventeenth-century Scots song based on an incident on 23 July 1637 involving the Bishop of Edinburgh and related to a street protest following a service at the High Kirk of St Giles, on the day of the imposition by King Charles I on the clergy of Scotland, of the 'Book of Common Prayer'. Robert Chambers and Horst W. Drescher, *History of the Rebellions in Scotland: Under the Marquis of Montrose, and Others, from 1638 Till 1660*, 2 vols., Constable's Miscellany of Original and Selected Publications (Edinburgh: Printed for Constable and Co., And Hurst, Chance and Co. London, 1828), 54–71, 304. See Appendix 2 for Ebsworth's words to the song.

<sup>75</sup> 'The Chair of Music', *Scotsman* 24 November 1841, 3. See Golding Appendix 1 for a full list of applicants to the Chair, 213–15.

<sup>76</sup> Henry Bishop's biography and list of compositions submitted with his application for the Chair. EUA IN1/ACA/MUS/RET/1/10.

<sup>77</sup> Golding, *Music and Academia in Victorian Britain*, 24–29.

<sup>78</sup> 1842 and 1843 RCPs.

composer and conductor in London before coming to Scotland.<sup>79</sup> His appointment to the Edinburgh Chair may be seen as contributing to the decision to confer the award.<sup>80</sup> However, in these very early days of the newly created post of Professor of Music, Bishop eschewed the opportunity to devote his time and expertise to establishing Music as an academic subject at the University of Edinburgh. Instead his approach was to talk about, yet fail to establish, a regular series of lectures in Music while organising the commemoration concerts in February, before returning to London for the start of the opera season.

## 2.5 Reid commemoration concerts 1842 and 1843

Bishop's first commemoration concert was similar in style and content to Thomson's, opening with movements from Handel's *Messiah* and a selection from Handel's oratorio, *Israel in Egypt*. Part Two began with Beethoven's overture *Egmont* and concluded with the overture to *Die Zauberflöte* by Mozart. Bishop again used the format of framing a series of songs and vocal items, including two of his own compositions, with orchestral and choral works, by composers' familiar to the audience.<sup>81</sup>

This 1842 concert was 'under the direction of Professor H. R. Bishop' with principal artists engaged from London and Edinburgh and, as in 1841 the concert was repeated the following day. Two of the artists from the 1841 concert, Miss Hawes and Loder returned to Edinburgh in 1842 to work with Bishop. For the repeat performance the following day the performers took no fee as it was given in aid of 'the establishment of a fund for the Relief of Decayed Musicians, their widows and orphans'.<sup>82</sup> Thomson and Bishop both understood, from the terms of

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<sup>79</sup> Clive Brown, 'Bishop, Sir Henry Rowley (1786–1855)' in *ODNB online ed.* Oxford: OUP, 2004.

<sup>80</sup> Golding, *Music and Academia in Victorian Britain*, 25–26.

<sup>81</sup> RCP 1842.

<sup>82</sup> Concert handbill 1842, EUA IN1/ACA/MUS/RET/1/ This Fund had been established in London in the 1790s under the patronage of their Royal Highnesses the Prince of Wales and the Duke of York. British Library pamphlets: J.8.302-356.

their appointments, the importance of the role of the Professor of Music to educate and expand the musical knowledge of the audience. They began by bringing to the Reid concerts a balanced range of works of musical significance, popular favourites and new compositions.

The opportunity to bring a large-scale recently composed work to Edinburgh came in 1843 when Bishop programmed Rossini's *Stabat Mater*, completed just two years previously in 1841.<sup>83</sup> It was performed in Edinburgh, probably for the first time, with English sacred words adapted by Mr William Ball. In Part Three of the 1843 concert Bishop offered the chance to hear the overture to *Der Vampyr* (1828), a romantic opera by his contemporary, Peter Josef von Lindpaintner (1791–1856). The concert concluded with a rendering of the National Anthem led by the principal singers and the chorus, perhaps in celebration of the knighthood conferred on Bishop the previous year.<sup>84</sup> Bishop's change in status following his knighthood was noted in the programme for the 1843 concert as being 'under the direction of Professor Sir Henry R. Bishop'.

Although popular with local musicians and the press in Edinburgh, Bishop was unable to give his full attention to the duties and responsibilities of the Chair; the claims of his friends that he would make 'a popular lecturer and successful teacher of the rising generation' were never tested.<sup>85</sup> After just two years he resigned the post at the end of 1843 and returned to his musical life in London. Bishop was willing to accept the status of the position and the salary attached but he did not fulfil the requirements of the role. An observation of note is that when the Chair fell vacant in 1844, Bishop applied again for the post, but withdrew his application before the election of Professor Donaldson in March 1845. Three years later, following the death of William Crotch, Bishop took up the position of Professor of

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<sup>83</sup> RCP 1843.

<sup>84</sup> The item was listed as the final item of the 1843 Reid Concert and featured again in 1858, the year the foundation stone of the new School of Music building was laid.

<sup>85</sup> 'Edinburgh Harmonists Society', *Scotsman* 5 August 1841, 4.

Music at the University of Oxford.<sup>86</sup> He died at his home in Cambridge Street, Hyde Park, London on 30 April 1855 and was buried at Marylebone Cemetery, Finchley Road, London in May 1855. Bishop is remembered more for his well-known composition 'Home, Sweet Home' and his conducting duties in London, than for any contribution to the study of music at the University of Edinburgh. When Bishop left Edinburgh in December 1843 it left a void that the University *Senatus* was unable to fill before the following February, and, as a result there was no commemoration concert in 1844.

## 2.6 Professor Henry Hugo Pearson [Pierson] (1815–1873)

Henry Hugo Pearson was appointed in June 1844 as successor to Bishop. A young man of 29, he was a budding composer with little teaching experience, who had graduated from Trinity College Cambridge in 1830 destined for a career in medicine. His preference, however, was for music and he studied with organists and composers Arthur Thomas Corfe and Thomas Forbes Walmisley before travelling to Germany in 1839 to continue his musical education.<sup>87</sup> Pearson was a late applicant for the Chair of Music at Edinburgh in 1843 and a full account of the applicants and the application process was detailed and discussed in the pages of *The Musical World* between December 1843 and June 1844. On the strength of his testimonials Pearson was put forward by the *Senatus* with the leading candidates, William Sterndale Bennett, Samuel Sebastian Wesley (1810–1876) and John Donaldson (1788–1865), three of the candidates who had also applied for the post in 1841 and 1843.<sup>88</sup> The *Senatus* voted in favour of Donaldson with 11 votes, Sterndale Bennett received 10 votes and Pearson 3. In the second round of voting Bennett withdrew his candidacy and the *Senatus* vote went to Pearson with 13 votes to

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<sup>86</sup> 'Edinburgh Chair of Music', *John Bull* (London, England), 5 April 1845, 210.

<sup>87</sup> Clive Brown, 'Henry Hugo Pierson (1815–1873)', *ODNB*, online ed. (2004). (accessed 18.07.17). Pierson, born Henry Hugo Pearson changed the spelling of his name to Pierson when he moved to Germany after 1844.

<sup>88</sup> Golding, *Music and Academia in Victorian Britain*, 32–33. See Golding Appendix 1 for a full list of applicants to the Chair, 213–15.



Donaldson's 10.<sup>89</sup> Pearson provided printed translations of extracts from various German gazettes and journals, musical and literary, on 'the musical genius and works of Henry Hugo Pearson [...] from 1841 to 1843'.<sup>90</sup> The extracts were unattributed and cannot be verified, but the first one made reference to the composer Meyerbeer,

*From Munich* – Meyerbeer has lately, after hearing the Canzonets and Airs of Henry Hugo Pearson, given utterance to these words: 'We complain that there is no genius among the young composers. H. H. Pearson is in truth a genius; and promises accordingly, as far as I know him, great things for the German Opera.' This is saying much. Then Pearson is a genius, who in time will stand pre-eminent over many – will be fully equal to Meyerbeer himself: and yet Meyerbeer mentions him everywhere.<sup>91</sup>

An article in *The Scotsman* at the time of his appointment afforded information to the public about Pearson's suitability for the post.<sup>92</sup> It reported that Pearson was highly regarded in Germany and was praised by Professor Schilling of Stuttgart. It was also noted that he was the first Englishman to have had an opera accepted by the German theatre and should not be thought 'an uncultivated amateur'. The testimonials may have been excellent recommendations but were not reflected in Pearson's actions. He received and accepted a salary for the position but never visited Edinburgh to give any lectures, leaving the post after only a few months and failing in his responsibility to organise and present a Reid commemoration concert in 1845. The local press did not report his failure to carry out his responsibilities, but the University authorities considered this behaviour to be a dereliction of duty and instructed an arrest warrant be issued to recover monies paid to him.<sup>93</sup> There is

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<sup>89</sup> The appointment process is outlined by Golding. Ibid, 32-33.

<sup>90</sup> Leaflet: 'German gazettes, musical and literary, with translations and extracts on the musical genius and works of Henry Hugo Pearson, late of Trinity College, Cambridge from 1841–1843'. EUA IN1/ACA/MUS/RET/1/10.

<sup>91</sup> Ibid. Unattributed testimonial submitted in support of Pearson's application for the Chair.

<sup>92</sup> 'The New Professor of Music in Edinburgh University', *Scotsman* 29 June 1844, 3.

<sup>93</sup> Pearson arrest warrant. EUA IN1/ACA/MUS/RET/1/10.

The sum involved was £25 paid to Pearson on his appointment, 14 July 1844 'for commission in his favour.' Pearson also received a salary of £120 12s 6d for his time in office.

no indication whether the arrest warrant was served, or the money recovered. Pearson's decision not to settle in Edinburgh and the need to advertise for another Professor of Music troubled the members of the *Senatus*, nervous of the possibility of the next appointee also failing to fulfil the responsibilities of the Chair. In anticipation the *Senatus* made contingency arrangements for the 1845 concert.

## 2.7 The 1845 Reid concert

The *Senatus* was concerned that there had been no Reid concert in 1844 and that the date of the 1845 event would fall before the appointment of the next Professor of Music. Thus, to avoid any suggestion that they had been negligent in their duties, members of the *Senatus* took the decision to arrange the 1845 concert themselves. They approached James Dewar, secretary of the Edinburgh Professional Society of Musicians for ten years until his retirement in 1838, and former leader of the orchestra of the Theatre Royal, who accepted the invitation to organise this event. Having participated in the three previous commemoration concerts as deputy leader (1841, 1842) and leader (1843), Dewar was well placed to undertake this role.

Thursday 13 February 1845 was the chosen date for the concert and the venue was the new Music Hall. Dewar's choice of music followed the pattern established by Thomson and Bishop: a mixture of choral works, orchestral overtures and songs.<sup>94</sup> He also invited forces almost identical to those employed for the 1842 and 1843 commemoration concerts, bringing local musicians, four resident singers from Edinburgh's Theatre Royal, and a chorus selected from choral societies in Edinburgh; musicians he knew and had worked with before. The chorus members were brought in by the chorus masters from the Edinburgh Choral Society and from church and chapel choirs in the city. The programmes tell us that for the 1841

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<sup>94</sup> RCP 1845.

concert, the chorus had been under the superintendence of Mr Francis Jackson and in 1843 and 1845, of Mr John Mather.<sup>95</sup>

The responsibility and importance of the occasion encouraged Dewar to include works with which he was familiar and that could be prepared to a good standard with limited rehearsal time. In considering the music, Dewar recalled a concert held in October 1838, marking his retirement as secretary of the Edinburgh Professional Society of Musicians, which had featured a performance of Part I of Haydn's *Creation* and this was the work chosen to open the 1845 Reid concert.<sup>96</sup> The first part of the programme concluded with the same six movements from Handel's *Israel in Egypt* as had been performed at the end of Part One of the 1842 commemoration concert. These two works had also featured in one of the concerts of the aforementioned 1843 Edinburgh Musical Festival to mark the opening of the new Music Hall. The second part featured solos, duets and madrigals framed by Mendelssohn's overture *A Midsummer Night's Dream* and Weber's grand overture, *Jubilee* (introducing 'God save the Queen'). The layout of the printed programme and the phraseology used was similar to that for the 1843 concert. The concert began at 8.00 pm and the programme included Bishop's 1843 arrangement of music by General Reid, the 'Introduction–march–minuetto and chorus—In the garb of old Gaul' [sic].<sup>97</sup> On this occasion the orchestra was assisted by the Band of the Royal Scots Greys, who attended by permission of Lieutenant Colonel Clarke.

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<sup>95</sup> RCP 1841. The chorus in 1841 was advertised as having 126 voices, although 132 were named in the programme. The list of trebles included nine married ladies, 31 unmarried ladies and ten boys. There were no ladies in the list of altos; Francis Jackson was Director of the Edinburgh Choral Society and John Mather was formerly of the Edinburgh Institution and organist of the Charlotte Chapel, and St John's Episcopal Chapel, Edinburgh. <<http://archive.stjohnsedinburgh.org.uk/MatherJohn.html>> (accessed 16.07.17). The chorus master for the 1842 concert was not listed.

<sup>96</sup> 'Mr Dewar's Farewell Concert', *CM* 1 November 1838, issue 18536.

<sup>97</sup> The words of the chorus 'In the garb of old Gaul' were printed in the concert programme but it is not known if the audience sang along. See Appendix 3 for the text. The music of this March was written by General Reid for the 42<sup>nd</sup> Regiment (the Black Watch) at the time of the Seven Years War (1755–1764) and the words were set by Lieutenant-General Sir Henry (Harry) Erskine, Bart. Field, 'General John Reid (1722-1807) and His Music Collection.' *ODNB*. This combination of words and music became a recruiting song for the Regiment.

This 1845 Reid concert was criticised in the press for the lack of international soloists, perhaps suggesting that the local musicians featured were not first-rate performers and could be heard any time. This was given as one of the reasons for the limited attendance at the concert. No mention was made that perhaps the allegedly lower audience numbers could be explained by the change of venue in 1845, from the Ballroom in the Assembly Rooms, within the same complex but with almost twice the capacity. Another reproval of the concert was that the ticket prices were set at 5s as for previous commemoration concerts, to maintain the integrity of the concert in the absence of a Professor of Music but for what was considered by the press to be a 'local' concert.<sup>98</sup> For similar concerts in the new venue audiences were accustomed to paying just 2s for admission.<sup>99</sup>

One press report commented that for a concert under the auspices of the University and with such ample funds available from the Reid Bequest, the audience was entitled to expect more from the occasion.<sup>100</sup> The members of the *Senatus* had done their best to put on an appropriate concert, and Dewar was praised for his efforts, but the event was considered a failure by some commentators. There was a strong feeling that the funds available for the concert should have been more generous although in fact, the accounts show that the amount of money available to Dewar was greater than in previous years.<sup>101</sup> This question of funding for the commemoration concert was a recurring theme in the press who had much to say over the years on the subject of the Reid Bequest, about the wording of the terms, and how they (representing the views of their readership) thought the funds should have been spent.

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The Scottish Regiments: The Black Watch.

<<http://www.electricscotland.com/history/scotreg/bwatch/bw11.htm>> (accessed 15.08.15).

<sup>98</sup> 'Reid Commemorative Concert', *CM* 17 February 1845, issue 19442.

<sup>99</sup> Advertisement for Edinburgh Musical Association Concert, 8 February 1845, *Scotsman* 5 February 1845, 1.

<sup>100</sup> 'Reid Concert', *Scotsman* 15 February 1845, 3.

<sup>101</sup> Ibid. Funds available to Mr Dewar were £225 plus his fee of £50. Reid concert accounts 1845. EUA IN1/ACA/MUS/RET/1/10.

## 2.8 Requirement for music by General Reid

As discussed above, the will of General Reid required that a composition of the General's be included in the programme of the annual concert to mark his birthday. Selected interpretations of the details of this requirement were printed each year in the programme books:

1841: in his will, Reid directs that a Concert shall be held annually on his Birth-day, under the superintendence of the Professor of Music, at which certain of his own compositions should be performed [...]

1842: ... at which a Solo for the German Flute, Hautbois, or Clarionet, a March and a Minuet should be performed [...]

1843: ... at which a March and a Minuet should be performed [...]

1845: ... at which a March and a Minuet should be performed [...]

These variations of the wishes of the testator as understood by Thomson and Bishop in the early years of the Reid commemoration concerts, encouraged latitude in the interpretation by all subsequent Professors of Music as will be shown in the following chapters.<sup>102</sup>

For the first commemoration concert in 1841 Thomson selected the Grand March no. IV of 'Twelve Marches' composed by General Reid and arranged for military band by Peter Winter.<sup>103</sup> Thomson noted in his Book of Words:

This composition will be at once recognised as that to which the well-known verses 'In the garb of old Gaul' have been written. Any other March might have been selected from the set, but it was thought that the performance of this fine melody in its original form would prove interesting, more particularly as the public are now, for the first time, made aware of the name of the author to whom they are indebted for one of the most vigorous and spirit-stirring of our adopted National Songs.<sup>104</sup>

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<sup>102</sup> The 1842 wording is a direct quotation from the will, but this combination of at least three separate pieces by General Reid was never put to a Reid audience.

<sup>103</sup> Field, 'General John Reid (1722-1807) and His Music Collection', 27.

<sup>104</sup> RCP 1841, 29.

Thomson's choice of only one piece by Reid—a march—reflected only part of the General's wishes, '[...] in which shall be introduced one Solo for the German flute, hautbois or clarionet, also one march and one minuet with accompaniments by a select Band [...]', as there was no solo or minuet in Thomson's programme.<sup>105</sup> His interpretation of the wishes of Reid was different to those of his successor, who circumvented the issue by making two arrangements of music by General Reid.<sup>106</sup>

Bishop had a reputation in London for orchestrating and arranging the works of other composers, although the results were not always well received. When he came to Edinburgh Bishop utilised his arranging skills by taking a number of Reid's compositions and bringing them together in pot-pourri arrangements for orchestra and military band.<sup>107</sup> In making his first compilation entitled 'Introduction, Pastorale Movement—(Flute and Clarionet Obligato)—Minuetto and Grand March' [sic] and written in the key of E flat major, Bishop covered in one arrangement, the requirement for a solo, a minuet and march.<sup>108</sup> This arrangement was first performed in the Reid commemoration concert of 1842 and the orchestra was supported by the Band of the 17<sup>th</sup> Lancers who attended by permission of Lieutenant-Colonel St Quintin.<sup>109</sup> A similar piece was arranged by Bishop for the Reid commemoration concert in 1843, entitled 'Introduction, March, Minuetto and Chorus 'In the garb of old Gaul'' [sic]. On this occasion he transposed the march into B flat major and, with the addition of a chorus; this arrangement featured again in the 1845 commemoration concert.<sup>110</sup> For these concerts the University was often able to call on the regimental band in residence at Edinburgh Castle.<sup>111</sup>

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<sup>105</sup> Reid, *Will and Codicil of General Reid*. 26.

<sup>106</sup> Field, 'General John Reid (1722-1807) and His Music Collection', 27.

<sup>107</sup> Temperley and Carr, 'Sir Henry R. Bishop'.

<sup>108</sup> The individual works by Reid used by Bishop are detailed by Christopher Field; see Field, 'General John Reid (1722-1807) and His Music Collection', 27.

<sup>109</sup> RCP 1842.

<sup>110</sup> Field, 'General John Reid (1722-1807) and His Music Collection', 27. RCPs 1843 and 1845.

<sup>111</sup> The band in 1843 was the Band of the Inniskilling Dragoons, sometimes known as the Enniskillen Dragoons. In 1845 the orchestra was supported by the Band of the Royal Scots Greys. The University's relationship with the regimental authorities at Edinburgh Castle at this time is not known.

## 2.9 Finances for the early Reid commemoration concerts

The significant difference between the early Reid commemoration concerts and other events in the city was that they did not have to rely on making a profit from ticket sales. The funding from the Reid Bequest, when combined with the income from ticket sales, ensured the funds to meet the costs of the concerts and of bringing leading international soloists to Edinburgh. This lifted the quality of the performances beyond what was available locally and attracted public support for the concerts. There were those who considered that the whole of the concert should have been funded from the Bequest, but that was not the wish of the *Senatus* or the Reid Bequest Trustees in the early years of the Reid concerts. The following table shows that additional funds had to be found from the Reid Fund for the 1841 concerts and that in 1842 the amount available from the Bequest dropped from £200 to £150, although this was remedied in 1843 and extra funds were provided for Dewar in 1845:

<i>Dates of payments by Senatus</i>	<i>Payments from Reid Fund and return of unexpended funds as identified for Reid concerts in 1841, 1842, 1843 and 1845</i>						
Concerts		£	s	d	£	s	d
15 Feb 1841	Prof. Thomson, sum allowed by <i>Senatus</i> for concert	200					
19 July 1841	paid balance of sum allowed by <i>Senatus</i> <sup>112</sup>	80					
18 Dec 1841	paid final balance	1	17	3			
	Total				281	17	3
17 Feb 1842	Prof. Bishop, sum allowed by <i>Senatus</i> for concert	150					
15 Dec 1842	paid balance of sum allowed by <i>Senatus</i>	1	5	11			
	Total				151	5	11
16 Jan 1843	Prof. Bishop, sum allowed for this year's concert	50					
11 Feb 1843	paid balance of sum allowed by <i>Senatus</i>	150			200		
	Received sum unexpended				-24	8	8
15 Dec 1843	Total				175	11	4
	<i>No concert in 1844</i>						
15 Feb 1845	Mr James Dewar to defray expenses of concert	150					
11 Mar 1845	Mr James Dewar to defray expenses of concert	75					
9 April 1845	Fee to Mr Dewar as arranged by committee	50			275		
	Received sum unexpended				-2	5	2
	Total				272	14	10
	Grand Total for four concerts				881	9	4

*Table 3. Income from the Reid Bequest for the commemoration concerts 1841 to 1845.  
Extracted from Reid Fund Finances for the period 1840 to 1845.<sup>113</sup>*

<sup>112</sup> The additional sum of £80 'to pay unsettled demands on the Reid fund for the expenses of the inaugural concert' was proposed by Mr Kelland and approved at a meeting of the University of Edinburgh *Senatus* on 3 July 1841. EUA IN1/GOV/SEN/MIN/1838-1843.

<sup>113</sup> Return of all sums paid from The Reid Fund for purposes connected with the Chair of Music in the University of Edinburgh made in terms of the Minute of 26 February 1848 published as a separate Report on the Reid Fund. EUA IN1/ACA/MUS/RET/1/.



The accounts for the individual concerts show that each of the Reid concerts from 1841 to 1845, to all intents and purposes, covered its costs. Charges for music to be hired or copied out, handbills, tickets and programmes printed, security provided by the police service at the concerts had to be met and musicians had to be paid.<sup>114</sup> Thomson and Bishop took no fee for their services in respect of directing the concerts, but Dewar received a fee of £50 for his services in organising and directing the 1845 Reid concert.

The visitors from London received a fee inclusive of travel and subsistence in Edinburgh, while the local soloists from the Theatre Royal received a much more modest amount—Table 4 below gives an indication of the fees paid to the principal artists in 1841 and 1842. The higher fees paid to the London musicians were partly to cover the inconvenience and expense of travelling to Edinburgh, and for giving up work in London for several days. Although the sums may appear high, Dideriksen records that the leading artists in London in the 1830s and 1840s received approximately £25 per week for their services, suggesting that fees for concerts outside London would need to reflect this level of earning.<sup>115</sup> In contrast to the fees paid to the soloists, the fees paid to the orchestra members were comparable to rates paid to members of the Edinburgh Professional Society.<sup>116</sup>

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<sup>114</sup> Reid concert accounts 1841, 1842, 1843, 1845. EUA IN1/ACA/MUS/RET/1/.

<sup>115</sup> Gabriella Dideriksen, 'Repertory and Rivalry: Opera and the Second Covent Garden Theatre, 1830-56' (UDD, University of London, 1997), 26.

<sup>116</sup> For concerts of the Edinburgh Professional Society in 1829, the orchestral players each received one guinea. 'Professional Society's Concerts', *The Scotsman* 24 October 1829, 685; For the College concert in 1841 the players each received payment of between 2 and 5 guineas. Reid concert accounts 1841 and 1842. EUA IN1/ACA/MUS/RET/1/.

1841	Fri 12th	Sat 13th	1842	Mon 21st	Tues 22 <sup>nd</sup>
	£ s d	£ s d		£ s d	£ s d
Miss Maria B. Hawes (of the London Philharmonic and Ancient Concerts and Grand Musical Festivals) <sup>117</sup>	52.10. 0	26. 5. 0	Miss Birch (of the London Philharmonic and Ancient Concerts)	52.10. 0	gratis
Mr Machin (of the London Philharmonic and Ancient Concerts and Grand Musical Festivals)	47. 5. 0	15.15. 0	Miss Maria B. Hawes (of the Philharmonic and Ancient Concerts)	52.10. 0	gratis
Mrs Bushe*	5. 5. 0	3. 3. 0	Mrs Bushe*	5. 5. 0	gratis
Miss Smith*	5. 5. 0	3. 3. 0	Mr Templeton*	gratis	gratis
Miss J. Smith*	5. 5. 0	3. 3. 0	Mr Kenward*	3. 3. 0	gratis
Mr Shrivall*	5. 5. 0	3. 3. 0	Mr Ebsworth*	3. 3. 0	gratis
Mr Saunders*	4. 4. 0	2.12. 6**			
			Mr Hobbs (Of Her Majesty's Chapels Royal)	31.10. 0	gratis
Mr Loder (leader)	31.10. 0	15.15. 0	Mr Loder (leader)	31.10. 0	gratis
Mr Bonner (principal)	18.18. 0	8. 8. 0			

Table 4. Fees paid to principal performers for the 1841 and 1842 commemoration concerts.<sup>118</sup>

\* The local Edinburgh singers, 'all of the Theatre Royal, appeared by the obliging consent of W. H. Murray Esq.' [sic].<sup>119</sup>

\*\*Payment to Mr Saunders totalled £6 16s 6d but the accounts show he received £7.

<sup>117</sup> Language 'of the London Philharmonic and Ancient Concerts and Grand Musical Festivals' is taken directly from the printed programmes in 1841 and 1842.

<sup>118</sup> Reid concert accounts 1841 and 1842. EUA IN1/ACA/MUS/RET/1/. An estimate of the equivalent value in 2016 of £52 10s (50 guineas) is approximately £4,264; £31 10 shillings (30 guineas) is approximately £2, 558 and £5 5s (5 guineas) is approximately £446. Measuring Worth <<https://www.measuringworth.com>> (accessed 05.04.16).

<sup>119</sup> RCPs 1841 and 1842.

## 2.10 Concert tickets

The first two Professors of Music arranged to have elaborate, individually numbered tickets printed for the College concert: in 1841, these were signed by John Thomson with his initials only; for the Reid commemoration concert in 1842 they were signed by Henry R. Bishop with his name in full (see Figure 2 below). All the performers were also issued with admission tickets for access to the building.



Figure 2. Tickets for the College concerts on 12 & 13 February 1841 and the Reid commemoration concert on 21 February 1842.<sup>120</sup>

The admission price was set at 5s for each of the Reid commemoration concerts in the first four years, but one concert review suggested that some had paid up to one guinea (£1 1s) for a ticket to attend the inaugural concert. This may have been as a result of the speculation identified by Thomson, that tickets were being re-sold at inflated prices. Warning was given in newspaper advertisements at the end of January before the concerts in February 1842 and 1843, that the number of tickets, to avoid disappointment, would be 'limited to the accommodation'.<sup>121</sup> This was an

<sup>120</sup> Tickets for the concerts in 1841 and 1842 located in Edinburgh Public Library Music Department: Box 47. Ticket for 1842 Reserved seat. EUA IN1/ACA/MUS/RET/1/.

<sup>121</sup> 'Advertisements', *Scotsman* 29 January 1842, 1; and 28 January 1843, 1.

acknowledgement of the difficulties in accommodating the numbers who had attended the 1841 concerts, many of whom may have heard the concert from the lobby and the anterooms due to pressure of space. Indeed, such was the interest in the commemoration concerts that in 1842 and 1843 patrons were offered the opportunity to purchase tickets for a reserved seat. In 1843 the ticket price was 10s for a reserved seat near the orchestra and limited to the first four rows of seating, accessed via a separate entrance.<sup>122</sup> Nevertheless only 47 patrons took up this offer, with the majority of the 836 audience members paying the lower price of 5s.

In addition to buying a ticket for the performance, concert-goers were encouraged to buy a copy of the Book of Words priced at 6d. The visual appearance of the front cover of each of the programme books for the early concerts was similar, described in 1841 as 'College Concert' and from 1842 to 1845 as 'Reid Commemoration Concert [...] appointed by the *Senatus Academicus* in memory of General Reid'.<sup>123</sup> In making this statement on the cover, the *Senatus* was acknowledging the importance of this event to the University of Edinburgh and taking credit for the success of the concerts, although it continued to limit the funding for the event.

## 2.11 Conclusion

The responsibility of the Professor of Music to organise and present a concert in memory of the founder of the Chair of Music was interpreted by the individual Professors as a significant and important event to which they were required to bring all their knowledge and experience. The *Senatus*, the students and staff of the University and the public of the city of Edinburgh, anticipated a grand occasion worthy of the munificence of the educational institution with which it was associated. This anticipation, combined with the use of monies from the Reid Bequest to fund this annual concert at the University of Edinburgh, created

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<sup>122</sup> Advertisement for the 1843 concert, *Scotsman* 28 January 1843, 1; Reid concert accounts 1843, EUA IN1/ACA/MUS/RET/1/10.

<sup>123</sup> RCPs 1841, 1842, 1843 and 1845.

expectations of a magnificent experience that differed from other concerts in the city.

These expectations were a challenge for Thomson and Bishop as most of the musicians available to them were local instrumentalists and singers, who performed at other concerts in the city presenting programmes that included many of the same works. The orchestral players for the four Reid concerts between 1841 and 1845 included members of the orchestra of the Theatre Royal, other local musicians and some who travelled from Glasgow and Perth to participate in the concerts.<sup>124</sup> This new addition to the musical life of Edinburgh also influenced the scheduling of other concerts in the city. An example was in 1843, when the regular Monday evening Musard concert was moved to a Wednesday evening to allow the Reid commemoration concert to take place on Monday 13 February.<sup>125</sup>

The first concert in 1841 was intended as an exceptional inaugural event, designed in the format of a Festival Concert, starting at 7.00 pm and offering up to four hours of music. It was the longest of any Reid commemoration concert and acknowledged in the press as being a programme worthy of the occasion.<sup>126</sup> Subsequent concerts although shorter, strove to maintain the exclusivity and uniqueness of the annual event and achieved mixed success. The exclusivity diminished in later years with soloists brought to Edinburgh for the commemoration concerts often being invited by other promoters in the city to give additional performances at lower ticket prices, while they were in Edinburgh.

In the late eighteenth and early nineteenth centuries, opera and oratorio performances were amongst the most popular musical entertainments in the major cities of Europe. The rise of interest in orchestral music, including operatic and concert overtures, challenged these preferences in the nineteenth century as the offering to the public became more broadly based. The programmes of the early

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<sup>124</sup> RCPs 1841, 1842, 1843, 1845 orchestra listings; <<http://www.reidconcerts.music.ed.ac.uk>> (accessed 17.11.17).

<sup>125</sup> 'Musard Concert', *Scotsman* 18 February 1843, 3.

<sup>126</sup> 'College Concert', *CM* 15 February 1841, issue 18893.

Reid commemoration concerts reflected a range of excerpts from operas and oratorios alongside instrumental music, as well as a balance of deceased and living composers. One measure of this balance of composers is to compare concert programming in Leipzig, Paris and London, identifying the number of deceased composers featured in programmes of the concerts promoted in three European cities, with those of the Reid programmes. While it is beyond the scope of this study to compare the programmes of all concerts presented in Edinburgh in the 1840s, using William Weber's figures it is possible to see how the composers featured in the early Reid commemoration concerts fit this profile between 1841 and 1847.<sup>127</sup> Table 5 below shows a trend away from deceased composers at the Reid concerts by 1847; while it rose in both Leipzig and London, in Paris it remained fairly flat:

	1841	1843	1845	1847
Reid/Edinburgh	70	50	64	28
Leipzig	46	47	48	67
London	52	53	54	68
Paris	75	79	82	73

*Table 5. Percentage of deceased composers whose works were given at performances between 1841 and 1847.*

*(Weber's figures for Leipzig, London and Paris to which the Reid figures have been added)*

The duty to include a composition by General Reid ensured that a piece of Scottish music was always included in the commemoration concert. In the first three concerts compositions by the Professors of Music themselves were introduced to the Edinburgh audiences but this halted in 1843 and did not feature again at a Reid concert until 1866 following the appointment of Professor Herbert Stanley Oakeley. Already in the first five years of the Reid concerts it has been shown that the lavish ceremony of the inaugural annual concert was not maintained in subsequent years. This perceived decline in the style and format of the event

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<sup>127</sup> Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*, 171-72.

continued for twenty years after the appointment of the next Professor of Music in 1845, John Donaldson.

### 3. Reid Concerts 1845–1865

*Instead of a little imperfect tinkling, picked up from  
tuition of a French or Italian valet, the pupil of  
ordinary capacity and ordinary industry may  
emulate Corelli, Haydn, Haydn and Mozart.<sup>1</sup>*  
John Donaldson

In 1845 after five years of turbulence in respect of appointments to the Chair of Music, the *Senatus* members were determined to achieve stability in honouring the terms of the Reid Bequest. The advertised post attracted applications from at least ten men including four who had previously applied, John Donaldson (in 1841 and 1844), George Flowers (1844), Henry Gauntlett (1841 and 1844) and Charles Hart (1841 and 1844). The *Senatus* members were rewarded when Donaldson accepted the position and remained in post until his death in 1865.<sup>2</sup> Such was the interest in his appointment to the Edinburgh Chair, that it was reported in newspapers from Aberdeen to Plymouth and from Liverpool to Hull.<sup>3</sup> He was the first Professor of Music at Edinburgh who served for 20 years or more.

Literature specific to Donaldson is found in the writings of Christopher Field who has written extensively on Donaldson's ambitions to establish a structured teaching programme in Music, a music library and a museum of musical instruments.<sup>4</sup> Michael Hannon has explored the life of the family of Donaldson's

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<sup>1</sup> Farmer, *A History of Music in Scotland*, 382.

<sup>2</sup> Donaldson's printed testimonials for the Chair in 1841 include letters in 1838 from Rev. E. B. Ramsay (8 October), Kalkbrenner (12 November) and W. F. Collard (12 December) which suggest that if he did not apply in 1839 he had been considering doing so. EUA IN1/MUS/RET/1/.

<sup>3</sup> The Aberdeen Journal (Aberdeen, Scotland), 2 April 1845; Exeter Flying Post or Plymouth and Cornish Advertiser (Exeter, England), 10 April 1845; Liverpool Mercury (Liverpool, England), 4 April 1845.

<sup>4</sup> Christopher D. S. Field, 'A Musical Apparatus of Somewhat Complex and Intricate Mechanism: Organs in Professor John Donaldson's Classroom at the University of Edinburgh, 1845-65,' *Journal of the British Institute of Organ Studies* 24 (2000), 6-50.



wife Dorothea which makes mention of Donaldson's relationship with her family.<sup>5</sup> Both sources provide background evidence for this chapter. Material is also found in the University archives relating to the court case which influenced much of Donaldson's time at Edinburgh when he tackled the matter of their disposition of the funds accruing from the Reid Bequest, pertaining to the Reid Chair and the Reid concert. His approach to the concerts was different to his predecessors in that he did not conduct or participate in the concerts and he did not offer tickets for sale to the public. These matters had consequences for the annual Reid concerts between 1846 and 1865 that will be examined in this chapter.

### 3.1 Professor John Donaldson (1789–1865)

Donaldson was born in Newcastle-upon-Tyne, the son of an organ builder and piano maker, based in Newcastle and in York, from whom he would have learned about music and been encouraged to study keyboard techniques.<sup>6</sup> When his father died in about 1807 he settled in Glasgow as a teacher of music with an interest in a music shop, 'Donaldson & McFeat, Music Sellers', 50 Glassford St, Glasgow, a local agency for Broadwood pianos.<sup>7</sup> While working as a pianoforte teacher in the city he published in 1816 his 'New System of Musical Tuition as Taught by Mr Donaldson' based on the Logier system.<sup>8</sup> Four years later he married one of his students, Dorothea Findlay (1793–1858) who, because of her capricious actions, became known to her family in later years, as 'the flighty Dorothea'.<sup>9</sup>

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<sup>5</sup> Michael Hannon, *Mrs Findlay's Broadwood Square Piano* (Sheffield Northend Creative Print Solutions, 2015).

<sup>6</sup> Field, 'A Musical Apparatus of Somewhat Complex and Intricate Mechanism: Organs in Professor John Donaldson's Classroom at the University of Edinburgh, 1845-65', 6-50.

<sup>7</sup> Ibid. 12.

<sup>8</sup> Hannon, *Mrs Findlay's Broadwood*, 64.

<sup>9</sup> There is no clear indication where this expression originated. The adjective 'flighty' means fickle and irresponsible, and perhaps this was how Dorothea was thought of by the Findlay family. Hannon, *Mrs Findlay's Broadwood*, 63–72. The term 'flighty' was originally used to describe skittish horses: Dictionary.com. Online Etymology Dictionary. Douglas Harper, Historian. <<http://www.dictionary.com/browse/flighty>> (accessed 20.05.18). It was also used by George Eliot in her novel *Middlemarch* which featured a young lady called Dorothea published in 1870.

Dorothea was ten years old when, following the death of her father, her welfare was placed into the hands of her grandfather and after his death, of her brother. Michael Hannon records that Donaldson tried and failed to secure the question of patrimony before the marriage when Dorothea was 28 years old, and he spent the next 40 years in legal pursuit of this matter.<sup>10</sup> Dorothea's wealthy family considered Donaldson to be a lowly pianoforte teacher not worthy of her hand and was not in favour of the union. The family apparently described him as a 'cur and a scoundrel' for his behaviour towards Dorothea's relations regarding her patrimony.<sup>11</sup> Although an established teacher and composer, Donaldson's income was insufficient to fund legal counsel to fight for Dorothea's rightful inheritance. To remedy this, he decided to undertake legal training himself and matriculated at Worcester College, University of Oxford in 1823 to study law. In 1826 John and Dorothea moved to Edinburgh, where he was admitted to the Faculty of Advocates.<sup>12</sup> This legal background gave him the confidence to initiate in 1827, litigation against Dorothea's family in his quest for an acceptable settlement in her favour.<sup>13</sup> His fight with the Findlay family was never resolved to his satisfaction but his determination to succeed proved to be excellent preparation for a legal challenge he would undertake in his new role as Professor of Music.

The new Professor's interpretation of the wishes of General Reid was that the Chair had been founded 'for the teaching of Music as a scientific art, on the widest and most comprehensive scale on which it can be taught'.<sup>14</sup> His focus was on the art and science of music, the establishment of a museum of instruments and a music library. In so doing he found he had to compete for funds from the Reid Bequest with the Principal and Professors of the College who, as Trustees of the Reid Fund,

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<sup>10</sup> Hannon, *Mrs Findlay's Broadwood*, 66.

<sup>11</sup> Ibid, 68. John Donaldson and Dorothea Findlay were married in 1820. ScotlandsPeople (Scottish family records resource). <<https://www.Scotlandspeople.gov.uk>> (accessed 20.02.14).

<sup>12</sup> Farmer, *History of Music in Scotland*, 392; Field, 'A Musical Apparatus of Somewhat Complex and Intricate Mechanism', 12.

<sup>13</sup> Hannon, *Mrs Findlay's Broadwood*, 68.

<sup>14</sup> University of Edinburgh Calendar 1858–1859. Faculty of Arts, 11: 'Theory of Music'.

had wide-ranging plans for the disbursement of the income from the Fund.<sup>15</sup> As a musician and advocate Donaldson was concerned that both the Chair and the commemoration concert had been inadequately funded from the Bequest. He was also concerned that facilities for teaching music were unsuitable, in terms of teaching rooms, instruments, books and music.

His priority was to equip his unsatisfactory teaching rooms with furniture and musical apparatus for his students. However, unable to come to an arrangement with the Reid Trustees to secure funds for this expense, Donaldson approached the Town Council as patrons of the University, with a promise that the money would be refunded from the Reid Bequest. While the Council members agreed to pay, the Reid Trustees refused to reimburse the Town Council. This refusal combined with the limit of £200 fixed by the Trustees for expenditure on the Reid concert, encouraged Donaldson to ask for the matter of the disbursement of the funds to be put to the courts for a ruling.<sup>16</sup> The ensuing litigation, instigated in 1847 by the Town Council in support of Donaldson's actions was protracted, with the final judgement not pronounced until 1855. The outcomes in relation to the teaching of music and the attendant facilities and equipment have been researched in detail by Christopher Field with specific interest in the musical apparatus required by Donaldson for his teaching plans.<sup>17</sup> This study will confine itself to the organisation and funding of the [Reid] commemoration concerts and the impact of the court judgement in 1855 on them.

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<sup>15</sup> The professors considered that they could call on the fund to support their own projects within the University. They had been planning how they would use the fund since news of the possible Bequest reached Edinburgh in 1807.

<sup>16</sup> A ruling and 'action on which the Lord Ordinary pronounced the interlocutor so unfavourable to their [The Trustees] pretensions to dispose of the £3000 of annual revenue as they in their wisdom thought proper'. 'The College Concert', CM 13 February 1851. An Interlocutor is an interim order or decision of the Court of Session in Scotland or of a Lord Ordinary before final judgment is pronounced.  
<<http://www.dsl.ac.uk/entry/snd/interlocutor>> (accessed 16.08.17).

<sup>17</sup> Field, 'A Musical Apparatus of Somewhat Complex and Intricate Mechanism', 6.

Donaldson had lived and worked in Edinburgh before his appointment to the Chair of Music and it is likely that as a member of the city's intellectual and social élite he attended, probably with Dorothea, at least one of the Reid commemoration concerts between 1841 and 1845. This would have given him an idea of the format of the commemoration concerts to which the Edinburgh public had been exposed and that they might continue to expect under his leadership. He may also have had access to the programme books and known some of the local musicians who participated as singers and instrumentalists. If he did have this information, however, it was not reflected in the early concerts he organised, and the feelings of the public about the changes in style and format he introduced were made clear in the reviews.

Unfortunately, all but one of the programmes for the Reid commemoration concerts between 1846 and 1865 are missing, and, of those for which reviews are available and where the programme items are mentioned, many are incomplete. The University archives have some papers and reports relating to concerts but no printed programmes from the period. Details of concerts for which patchy information is known were collated from available press reports by former Reid Music Librarian, Miss Jean Allan, at the request of Reid Professor Sidney Newman in the 1960s, and have since been added to by the author of this dissertation.<sup>18</sup> One important addition from a search of concert ephemera in Edinburgh's Central Library was the discovery of a printed programme from 1861, the only known extant programme from this period.<sup>19</sup> Details of this important document will be discussed later in this chapter. The available programme information for 14 of the 20 concerts presented by Donaldson will be considered alongside issues surrounding the concerts and the significance of Donaldson's ticketing decisions—issues including his negotiations over the allocation of funds from the Reid Bequest.

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<sup>18</sup> Jean Allan M. A. was Reid Music Librarian at the University of Edinburgh from 1947 for over 25 years and prepared information on the early Reid concerts for Professor Sidney Newman in 1963. Tovey Collection EUL CRC 411–3/8.

<sup>19</sup> RCP 1861, EPL Music Department, Box 47.

Donaldson was successful in securing funds from the Reid Bequest for better funding for the Chair and the annual concert and the building of a new School of the Theory of Music at a time of change in the governance of the University. However, as will be shown, he was less successful in the management of the Reid commemoration concerts.<sup>20</sup>

### 3.2 The 1846 Reid commemoration concert

Despite negative comments in the press concerning the 1845 Reid concert featuring only local artists, Donaldson elected to use similar forces for his first Reid commemoration concert in 1846. In making this decision he was under the guidance of the *Senatus* Committee on the Reid concerts, with whom he had an interview just three weeks prior to the event. At this meeting Donaldson explained his plans for the concert and estimated the expenditure at £160, to cover the cost of a band for rehearsals, the concert itself and the hire of the Music Hall. A copy of the report indicates that the committee was pleased that he had been able to prepare this estimate with due regard to economy, as well as reduce the charges made on the Reid Fund.<sup>21</sup> Interestingly, the record of the meeting shows that the committee was concerned that the programme Donaldson initially proposed was not suitable for the occasion and agreed to the addition of some vocal items to complete the programme. While this action could have been interpreted as ‘interference’, Donaldson accepted the committee’s recommendation, and they, in turn raised the allocation of funds for this concert to £200, for which sum:

They [the Trustees] are assured that the services of several excellent vocal performers may be obtained in addition to those of the instrumental band, and they have every confidence that with

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<sup>20</sup> The foundation stone for The School of the Theory of Music was laid on 13 February 1858. ‘Laying of the Foundation Stone of the new Music Class-room’, *Scotsman* 17 February 1858, 3.

<sup>21</sup> Report of the meeting of the committee on the Reid concert, 19 January 1846. Present: Professors Christison, Kelland, Aytoun and Donaldson. The committee was appointed by the Reid Fund Trustees to liaise with Donaldson on matters relating to the Reid commemoration concert. EUA IN1/GOV/SEN/MIN/1846.

this assurance—which they consider almost indispensable—the concert will be conducted in a manner most creditable to the University.<sup>22</sup>

This additional sum may have been sufficient to afford the employment of local vocal soloists, but the modest amount was insufficient to attract artists from further afield. As was shown in the previous chapter in Table 4, the average fee of 5 guineas for a local artist was a fraction of the 50 guineas paid to leading soloists from London.

For his first commemoration concert on 13 February 1846 Donaldson invited Herr Johannes Dürner (1810–1859), conductor of the Edinburgh Society of Professional Musicians, to direct the concert and to bring musicians from the Society to provide the orchestra. The concert programme opened with Dürner's own Symphony in D minor and offered a single movement from the Symphony no. 7 by Beethoven, as well as Weber's overture *Oberon*.<sup>23</sup> This overture had been performed in Edinburgh at the inaugural commemoration concert in 1841 and also by the Edinburgh Society of Professional Musicians at their concert in the Music Hall in April 1845. The work was, therefore, familiar to the orchestra and the audience, perhaps an indication that the musical items for the Reid concert were selected by Dürner rather than Donaldson.<sup>24</sup> One review of the concert gave further programme information:

Mrs Crawford sung Rossini's aria, 'Nacqui all affanno' (*La Cenerentola*) with great sweetness, and was warmly applauded; Mr Drechsler was no less successful in one of Kummer's solos, which was heartily encored. One of Corelli's trios was also most skilfully performed by Messrs Drechsler, Cook and Macdonald. The

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<sup>22</sup> Ibid.

<sup>23</sup> 'College Concert' *Scotsman* 18 February 1846, 3. Dürner was a Bavarian violinist, composer and conductor. He came to Edinburgh in the 1840s where he became conductor of the Edinburgh Society of Professional Musicians and died in the city in 1859. Barbara Eichner, 'Singing the Songs of Scotland: The German Musician Johann Rupprecht Dürner and Musical Life in Nineteenth-Century Edinburgh', in Peter Horton and Bennett Zon, eds, *Nineteenth-Century British Music Studies* (Aldershot: Ashgate 2003), 171–91. <<https://www.scotlandspeople.gov.uk>> (accessed 22.05.16).

<sup>24</sup> 'Reid Concert', *Scotsman* 15 February 1846. There is no extant programme for the 1846 concert, but information has been gleaned from press reports of the event.

concert was admirably conducted by Dürner [sic] and led by Mr Mackenzie, both of whom deserve much praise for their perseverance in making so much of the limited materials placed at their disposal.<sup>25</sup>

Two reviews of the 1846 concert opened with the words 'The fifth concert, in commemoration of General Reid [...]' emphasised the significance of the concert in the language used. They also suggested that while the concert had 'been conducted in a manner most creditable', the content was less well received, with the performance described as a 'poor affair' and 'extremely meagre'.<sup>26</sup> References were made to the quality and high standards of the inaugural concert in 1841, while this concert was described as 'commemoration it was none but rather a scurvy satire on his [General Reid's] enthusiasm', examples of both partisan and vituperative language often used in press coverage of such public performances.<sup>27</sup>

### 3.3 Programmes and performers: 1847–1851

From concert reviews, published letters and articles, it appears that Donaldson did not perform in any of the concerts. Indeed, following the poor reception of the 1846 concert it seems he was happy to leave the arrangements, including the booking and payment of players, to the management skills of George Wood & Co., a local Edinburgh music shop and music publishers.<sup>28</sup> Wood and Co. were respected and experienced concert managers and presented other concerts in the city, including the arrangements for the visit by Chopin in 1848.<sup>29</sup> A notable omission from the

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<sup>25</sup> CM 16 February 1846, issue 19546; The leader was Alexander Mackenzie, father of violinist and composer Alexander Campbell Mackenzie. Mr Drechsler was almost certainly Louis Drechsler, son of Carl Drechsler.

<sup>26</sup> 'College Concert', *Scotsman* 18 February 1846, 3; CM 16 February 1846, issue 19546.

<sup>27</sup> CM 16 February 1846, issue 19546.

<sup>28</sup> Wood & Co., a long-established family music shop and publishing firm and concert promoters based at 46 George Street, Edinburgh, took over the organisation of the Reid commemoration concert in 1847 according to the Report to the Trustees of the Reid Fund, July 1848. EUA IN1/MUS/RET/1/.

<sup>29</sup> Chopin visited Edinburgh in 1848 and gave a recital in the Hopetoun Rooms, on 4 October 1848, promoted by Wood & Co., and advertised in *Scotsman* 30 September 1848, 3. Norris, *A Musical Gazetteer of Great Britain & Ireland*, 221–22.

reviews of Dürrner's first two Reid concerts, in 1846 and 1847, was any mention of a composition by Reid, as required by the terms of the Reid Bequest. While information is only sketchy, however, there is evidence that from 1848 onwards at least one work by Reid was included, most often listed as 'March' or 'Minuet and March and played by the 'regimental band from the [Edinburgh] castle'. It is likely that the march was 'In the garb of old Gaul', a work for which parts were already available and which was identified in the 1849 commemoration concert programme.

The 1847 commemoration concert was presented in a format similar to 1846 but was a Saturday afternoon event, with an orchestra 'comprising all the available talent in Edinburgh' and singers from the Theatre Royal, again directed by Dürrner.<sup>30</sup> The afternoon timing may have been chosen to accommodate musicians who were not available on the Saturday evening and to ensure it took place on 13 February. This concert opened with Weber's overture to *Euryanthe*, with Beethoven's Symphony no. 6 in Part I, and closed with Beethoven's Septet op. 20, framing a selection of instrumental solos, songs and arias.<sup>31</sup> The comments in the press referred this time to the over-long concert, with many audience members leaving before the end of the performance.<sup>32</sup>

Dürrner's last known Reid concert in 1848 included (at least) two works by Mendelssohn, the overture *Die Hebriden* [sic] and the vocal quartet 'Evening', perhaps to mark Mendelssohn's death three months earlier on 4 November 1847. This concert also marked the first of two appearances by virtuoso pianist Sigismond Thalberg (1812–1871), who returned in 1849 and on both occasions presented a series of his own compositions and arrangements for solo pianoforte. The review of the 1848 concert noted that '[...] we look in vain for the names of Haydn, Mozart or Beethoven. With the exception of Gluck's 'Iphigenie' and Mendelssohn's Hebriden [sic] there was no classical music [...]'.<sup>33</sup> A similar programme was given in 1849,

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<sup>30</sup> 'Reid Commemorative Concert', *Scotsman* 17 February 1847, 3.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> 'The Reid Commemoration Concert', *Scotsman* 16 February 1848, 3.



but no orchestral items were listed in the review. The Band of the Queen's Bays played the March 'In the garb of old Gaul' accompanied by Mr Lawrie on the grand organ, and 'an encore was demanded and complied with'.<sup>34</sup> The remainder of the 1849 programme comprised solo vocal and pianoforte items featuring international soloists including the distinguished Italian opera singer Signor Luigi Lablache (1794–1858) (bass) and his son Nicolas (baritone), with Miss Louisa Bassano (1818–1908), Signor and Mademoiselle Vera and Thalberg.<sup>35</sup> The individual items selected from 'the best works of the Italian masters' were well received with at least eight encores, and the vocal items were accompanied by Signor Vera and Thalberg. Although the concert did not finish until after 10.30 pm, in contrast to the 1847 concert, it was reported that the majority of the audience remained seated until the end of the performance.<sup>36</sup>

As in previous years, Messrs Wood and Co. invited the soloists to participate in a grand concert in the same venue the following day at 2.00 pm. The programme comprised many of the pieces performed the previous day and was described as 'fully equal to the grand entertainment which preceded it'.<sup>37</sup> These Woods concerts were often advertised as featuring artists from the Reid concerts and were regularly reviewed in the local press alongside the Reid concerts.

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<sup>34</sup> 'The Reid Commemoration Concert', *CM* 15 February 1849, issue 19859.

<sup>35</sup> Luigi Lablache was an Italian bass singer who sang opera in Milan, Turin, Paris and London and created the title role in Donizetti's opera *Don Pasquale*. Philip E. J. Robinson and Elizabeth Forbes, 'Luigi Lablache' *GMO* (Oxford, OUP, 2001). The forenames of Mademoiselle and Signor Vera are not identified but they could be the composer Eduardo Vera and his sister, the soprano, Sofia Vera-Lorini; Louisa Bassano was a British contralto.

<sup>36</sup> 'The Reid Commemoration Concert', *CM* 15 February 1849, issue 19859.

<sup>37</sup> 'Grand Morning Concert', *CM* 15 February 1849, issue 19859.

### 3.4 Reid concerts financing and ticketing

The matter of ticketing for the Reid commemoration concerts, whether to be free or charged for and, if the latter, how much should be asked and who was eligible for tickets, was a subject that caused disquietude among all the Professors of Music. The subject, first raised by Thomson in 1840, was a matter that still influenced the decisions of Professor Tovey in the 1930s.<sup>38</sup> The question was widely reported in the press and on occasions detracted from the importance of the programming of the Reid concerts to the musical life of the University and the city. Often the musical content of the programme either took second place to the management issues in reviews or was unreported and the intentions of the Professors, to bring exciting and appropriate musical offerings to the event, were ignored. For Donaldson, the matter triggered specific concerns about the disbursement of the available funds from the Reid Bequest in respect of the teaching requirements and the concerts.

Donaldson's interpretation of the will was that it was not the intention of the testator that any charge should be made for admission to the concert and that all the expenses of the commemoration concert should be met from the Reid Bequest. Complications subsequently arose when the Trustees were unwilling to increase the sum allocated to the concert to cover the loss of income from the sale of tickets to defray the expenses of an event worthy of the memory of General Reid. As early as 1842, the Principal and Professors in their capacity as Trustees of the Reid Bequest had questioned the amount to be allocated from the Fund in respect of the Reid commemoration concert. In this matter they took advice and sought the opinion of Professor A. Wood, Dean of the Faculty of Arts, and a Mr Adam Anderson.<sup>39</sup> This opinion, outlined in Appendix 4.1, provided evidence that gave the Trustees full powers of financial regulation over the expenditure on the Reid concert. However, it was also mentioned that '[...] we are of opinion that the Trustees are not

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<sup>38</sup> Letter from Thomson to *Senatus*, 24 December 1839. Coll-1524/1.

<sup>39</sup> 'Memorials for a majority and a minority of the Trustees of the Reid Fund, as to the Reid Commemoration Concert', 12 November 1842. Reid Trust Memorials. EUA IN1/MUS/RET/1/. The 'majority' and 'minority' references are legal terminology responses applied to the opinions of the majority and minority questions raised by the Reid Trustees.

exceeding their powers in giving their sanction to concerts similar in all respects to those which have already taken place'.<sup>40</sup> This statement served in respect of the commemoration concerts in 1843 and 1845 for which the allocation from the Reid Fund had been supplemented by income from ticket sales, but did not hold after 1846 when the Trustees supported Donaldson's different interpretation of the General's wishes.

From 1846 tickets for the Reid concerts were issued free of charge to the Principal and Professors for distribution to their families and friends, many of whom had no interest in the music. They were also available, by arrangement with Donaldson, to students and various public organisations, but were not on sale to the public. The decision to exclude the paying public was taken in January 1846 by the *Senatus* Committee on the Reid concert, who agreed that, 'the concert [in the present year] should be a private event, given in the Music Hall and tickets should be placed at the disposal of each of the professors'.<sup>41</sup> They were clear that it was for one year in the first instance and gave no indication of their wishes in respect of subsequent Reid concerts and the decision does not appear to have been reviewed. In 1846 comments in the press expressed disappointment that the commemoration concert, so different in style and standing from the first concert in 1841, had become a 'laughing stock' amongst the music profession in the city.<sup>42</sup>

Why, it was asked in the press, 'was more money not made available by the *Senatus* to keep up the standards of the annual concert and why had the event turned into a musical party for a select few to the exclusion of the city's music lovers?'<sup>43</sup> This question reflected public dissatisfaction over both the quality of the concerts and the allocation of tickets. However, the financial records published in 1848 showed the funds available from *Senatus* in 1846 were similar to those made

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<sup>40</sup> Ibid.

<sup>41</sup> Report of the Committee on the Reid Concert, 19 January 1846. EUA IN1/GOV/SEN/MIN/1846.

<sup>42</sup> 'Reid Commemoration Concert', *CM* 16 February 1846, issue 19546.

<sup>43</sup> Ibid.

available to Thomson and Bishop about whose concerts the commentators had been so complimentary.<sup>44</sup> The difference was that in 1846 there were no additional funds available from ticket sales to complement the allocation from the Reid Bequest. The Music Hall for the 1846 concert was described as ‘being full’ but there was great anger that this munificent occasion had been reduced to a private chamber concert for the amusement of the Principal and Professors and that members of the public, students and local amateur societies were ‘rigidly and systematically excluded’.<sup>45</sup> It was also suggested in the press that ‘while the concert may have followed the letter of the will, it was not [in their opinion] in the spirit of the wishes of General Reid’.<sup>46</sup> It was, however, not only the members of public whom the Principal and Professors of the University excluded from the allocation of tickets; members of the Town Council, as patrons of the University also felt aggrieved at this situation.

At a meeting of Edinburgh Town Council on 13 February 1849, a Mr Wemyss had complained that the Council had been ‘scurvily treated’ in receiving only two tickets to the concert instead of the usual six which they had been accustomed to receiving and to which they felt entitled.<sup>47</sup> In light of the impending litigation proceedings, this decision by Donaldson and the *Senatus* to limit the ticket allocation to the Town Council may not have been in the *Senatus*’s favour. Indeed, news of the ticketing issues spread as far as London where the following paragraph appeared in the pages of the *Daily News*:

The Reid Concert takes place this evening. As usual, the professors of the university have distributed the tickets amongst their friends and families – no public announcement of any kind has been made—and to-morrow the public will probably learn from some of the newspapers that another Reid concert has been

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<sup>44</sup> Report to the Trustees of the Reid Fund, July 1848. EUA IN1/ACA/MUS/RET/1. See also Appendix 13.1.

<sup>45</sup> ‘College Concert’, *Scotsman* 18 February 1846, 3.

<sup>46</sup> *Ibid.*

<sup>47</sup> ‘Town Council Proceedings: The Reid Concert’, CM 15 February 1849. The matter was partially resolved by Donaldson when he took responsibility for the allocation of tickets in 1852 and again offered six tickets to the Town Council. In 1862, the allocation to the Town Council was given by Donaldson as 170. See Table 8, p. 109.

got up, and gone off, without anybody knowing anything of it, except the trustees of the gallant founder who take this smuggled method of giving consequence, dignity and effect to an endowment expressly intended to further the interests of musical science. It should be a warning to testators not to entrust their funds to the keeping of corporations, without instituting some check.<sup>48</sup>

Following the commemoration concert in February 1848 the matter of the interpretation of the will went out again to learned counsel for their opinion, as there was still dissent among the Trustees responsible for the distribution of the income from the Reid Bequest. The *Senatus* and Trustees were determined that their points of view should be heard. At a meeting of the Trustees on 26 February 1848 a memorial was raised to propose limiting further the allocation of funds to the commemoration and adjusting the balance of responsibilities of the Trustees and the Professor of Music.<sup>49</sup> This document supported Donaldson's determination that there should be no admission charge, but he was unhappy about the threat therein to reduce the allocation for the concert from £200 to £100.<sup>50</sup> In respect of the commemoration concert, the Lord Ordinary at the court made a provisional ruling that:

the interlocutor [judgement] is the only authoritative light by which the will of General Reid must be read. In the matter of the concert, then, his Lordship distinctly declares that with it they [the Principal and Professors] had nothing whatever to do, as the duty of causing the concert to be given belongs altogether to the Professor of Music, for the time being.<sup>51</sup>

While waiting for the interim ruling from the court on the matter of the disposition of monies from the Reid Bequest, Donaldson was restricted in his options and

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<sup>48</sup> 'Music: Edinburgh, Feb 13', *Daily News* (London) 15 February 1849, issue 850.

<sup>49</sup> Memorial outlined at meeting of the Trustees of the Reid Fund, 26 February 1848 and the response, 8 December 1848. See Appendices 4.2. and 4.4. Reid Trust Minute Book. EUA IN1/ACA/MUS/RET/1/1.

<sup>50</sup> This threat was not carried out.

<sup>51</sup> 'The College Concert', CM 13 February 1851. Interim interlocutor ruling document 20 June 1851. EUA IN1/MUS/RET/1.

endeavoured to do his best with the limited funds at his disposal until a satisfactory resolution could be reached. In compliance with this view he proceeded with plans to make the 1851 concert a worthy commemoration of General Reid and engaged the best international talent available.

However, his plans were thwarted by the *Senatus* who, with disregard for the provisional court ruling, once again voted the sum of only £200 from the Reid Fund for the concert. Donaldson, unwilling to exceed this allocation, tried to contain the expenses for the concert but, despite his best efforts, he was committed to the artists already engaged and exceeded the limit by £80. Confident that he could recover the monies from the Reid Fund he decided to go ahead with his arrangements, paying the additional monies himself—a decision not well received by the *Senatus*. In January 1851, a Committee was appointed by the *Senatus* to co-operate with Donaldson on the arrangements for the concert with the proviso that he must consult the committee before any tickets were distributed. It was resolved that:

If Professor Donaldson should expend a greater sum than the £200 already voted, they will not hold themselves responsible for such excess [...] the Principal and Professors having appointed a committee to co-operate with Professor Donaldson in making arrangements for the concert, expect that Professor Donaldson, before issuing any tickets, will consult with that committee.<sup>52</sup>

This resolution had been taken at a meeting at which Donaldson was not present and no intimation of this intention was given to him beforehand. He responded by writing to Professor Philip Kelland, Secretary of the University, in the strongest of terms:

What I complain of is, that these things are passed at meetings which I do not attend; which are viewed by many of the professors as illegal ; and which the Principal himself has discountenanced; and that measures are adopted in a hasty and inconsiderate manner without previous consultation with myself and by parties who have really no right to interfere in the matter at all [...] I intimated that although I could not attend the meeting

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<sup>52</sup> Meeting of *Senatus*, 30 January 1851, reported in *CM* 13 February 1851, issue 20067.

to which I allude, yet that I would be found in my rooms till four o'clock and I would go over to the Hall at any time for a few minutes, if there was any desire to consult with me in regard to the concert. No notice was taken of that offer [...]<sup>53</sup>

Donaldson's response was to write to Professor Kelland expressing his surprise that he should now be responsible to the committee for the distribution of tickets, his arrangements for which in previous years had been acceptable to the *Senatus*. He wrote:

We really ought not to forget that the concert is not for the University, but for the Public and it was so dealt with when it was made a public one by purchasable tickets [...] no less than 480 tickets are given to the Professors, and when those to the Secretary of the University, Mr Small and the other Librarians, Messrs Cook Etc. etc. are added, the number exceeds 500 besides which 400 go to the students. The Music Hall will not hold more than 1500 persons, so that out of 1500, tickets above 900 have been allotted to the University.<sup>54</sup>

The remaining tickets were distributed to other organisations and an example of this distribution is seen in Donaldson's list for the 1862 concert outlined in Table 8 on p.109. Donaldson's concern that the concert was 'for the public' may have been partly reflected in his distribution of tickets, but members of the public were still not able to purchase tickets for his concerts.

### 3.5 Litigation regarding the Reid Bequest: 1847–1855

The legal process instigated in 1847 to resolve the different interpretations of the will and codicil of General Reid in respect of the disbursement of funds from the income of Reid Bequest was protracted. The outcome would have an impact on the future of the Reid commemoration concerts and was, therefore, of critical significance. The discussions following publication of the interlocutor of 20 June

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<sup>53</sup> 'The College Concert', *CM* 13 February 1851, issue 20067.

<sup>54</sup> *Ibid.* This review included publication of Donaldson's letter of 29 January 1851 to Professor Kelland, Secretary of the University. (The underlining is in the original document).

1851 made reference to the report submitted by Mr George Moir, advocate. This report was based on Moir's interpretation of the intentions of General Reid 'to give stability, respectability and consequence to the establishment' and his authorisation 'to call for and examine persons and documents as necessary with powers to make a full and complete report on the subject'.<sup>55</sup> It had been requested by the Lord Ordinary 'to consider the suitable and proper actions for effectually establishing and endowing the professorship of the theory of music in the University of Edinburgh and the maintenance thereof in all time coming'.<sup>56</sup>

In June 1852 Moir's report was accepted by the pursuers (Town Council), but the defenders (*Senatus*), for whom he appeared, lodged objections to the report. It was another two years before the parties were heard by the Lord Ordinary on 18 March 1854 and a further year before the interlocutor on the matter was published and the full judgement printed in the local press for all parties and their supporters to read.<sup>57</sup> The key points of the interlocutor judgement of July 1855 in favour of the pursuers are listed below. Further details are given in Appendix 4.4:

Capital sum in the hands of the defenders on 23 February 1855:

£61,401, 8s 6d

The following sums are required to be set apart, or provided for securing payment of the salary of the Professor of the Theory of Music and for effectually establishing and maintaining the Professorship of Music, viz:

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<sup>55</sup> Interlocutor of 1851 and Moir's report. EUA IN1/MUS/RET/1. The Reid Fund: The Town Council of Edinburgh v. The Senatus of the University, *Scotsman*, 21 June 1851, 3.

<sup>56</sup> Extract from Court Resolution published 7 July 1855. EUA IN1/MUS/RET/1.

<sup>57</sup> Town Council Proceedings: The Reid Fund; *The Morning Post* 16 February 1855, 6. *Scotsman* 10 and 14 February 1855, 3; Town Council Proceedings: *Caledonian Mercury*, 15 February 1855, issue 20476.



		£ s d
1.	For the purchase of a site and the erection of a suitable building for the class of the Theory of Music within the University of Edinburgh.	8000
2.	Annual salary to the Professor of Music.	420
3.	For providing an organ for the use of the said class.	2000
4.	For the purchase of instruments and apparatus. To meet the expenses of assistants.	100 200
5.	To be annually allotted and applied for the concert, directed by General Reid to be given on 13 <sup>th</sup> February.	300
6.	Repayment to the pursuers for expenditure on the present class-room (£251 16s), plus interest.	366 12 10
7.	Balance of monies advanced by the Professor of Music in connection with the class and the concert (£681 1s 4d) minus unpaid amounts due by him to the <i>Senatus</i> .	638 17 1

Table 6. Figures extracted from the Interlocutor of 7 July 1855.<sup>58</sup>

This interlocutor document of 1855 was signed by Duncan McNeill who, seven years earlier in December 1848, had been the signatory with John Inglis to the opinion given to the *Senatus* on the status of disposition of funds from the Reid Bequest.<sup>59</sup> The opinion in this final interlocutor was now formalised and the *Senatus* was required to comply with the judgement. It had been hinted in the press in 1851 that in the event of an adverse judgement the matter should be referred to the House of Lords, but it could not be agreed who would finance the case and it would be considered inappropriate for the costs to be met by the Reid Fund.<sup>60</sup> There was also a suggestion that certain members of *Senatus*, whose ‘obstinacy outruns their judgement’, may take on the outlay but it was contended that ‘this will by no means clear you from the unpopularity of having permitted yourselves to become parties to an action of which you yourselves could not approve’.<sup>61</sup> Following the judgement

<sup>58</sup> Interlocutor document, 7 July 1855. EUA IN1/MUS/RET/1.

<sup>59</sup> Memorial documents 1848. EUA IN1/MUS/RET/1.

<sup>60</sup> CM 13 February 1851, issue 20067.

<sup>61</sup> Ibid.

in 1855, no further legal action was taken by the pursuers or the defenders in respect of the disbursement of the Reid Bequest.

### 3.6 Programmes and performers: 1850s

There are no extant printed programmes for any of the Reid commemoration concerts in the 1850s; all information has been gleaned from newspaper reports, which generally provide the names of the artists, but also occasionally, as for the Reid concerts in 1853 and 1858, the list of works performed as well. The patchy newspaper coverage could in part be explained by the non-allocation of tickets to the press, as reported in 1850:

The annual commemoration concert, defrayed out of the Reid Fund took place, we believe, on Wednesday evening. Even the single ticket which used to be bestowed upon us was this year withdrawn, and we believe that the same course was pursued towards those of our contemporaries who, like ourselves, had formerly ventured to speak against the jobbery and inefficiency which for several years have characterised the management of the affair. We mention this piece of ludicrous and impotent spite only as furnishing the explanation why we can say no more about the entertainment that that, according to the general opinion of those who were present, this endowed concert was, as usual, considerably below the average of the series got up every season as private speculations by the music sellers.<sup>62</sup>

In preparing the programme for the annual concert in 1851, Donaldson was still in discussions with the *Senatus* as Reid Trustees over the funding for the concert which remained fixed at £200, no increase on the sum allowed for the inaugural concert in 1841. The Trustees made it clear that they were not prepared to increase the amount available to defray the expenses of the concert and that additional income for the event should be met from the sale of tickets. Unwilling to charge for tickets, Donaldson awaited the decision of the courts, a matter commented on in the review of the concert following further disturbance at the performance from

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<sup>62</sup> 'The Reid Concert', *Scotsman* 16 February 1850, 2.

students unable to gain admission '[...] it is to be hoped that a speedy decision of the question in the law courts will put an end to such unhappy exhibitions in future'.<sup>63</sup>

The commemoration concerts in the 1850s all appear to have been held on 13 February, with the exception of 1853, when the concert took place on Monday 14 February; all the concerts probably took place in the Music Hall, George Street, Edinburgh. The following table gives an indication of the limited information available in the press for some of these concerts.

Year	Conductor(s)	Soloists
1851	Mr Mackenzie	Mademoiselle Angri, Mr Stockhausen - baritone, Herr Heinrich Wilhelm Ernst - violin, Frank Mori - pianoforte
1857	Signor Orsini Signor Calsi	Mme Grisi, Mme Gassier, Mme Amadie, Herr Formes and Mons. Gassier

*Table 7. Solo artists at Reid concerts in 1851 and 1857.*<sup>64</sup>

For the Reid concerts in 1850, 1854 and 1859 no information has been found.

A review of the 1851 commemoration concert spoke of a greater attendance than in previous years, listed the soloists and mentioned the orchestra of local musicians, but unfortunately gave no details of the works.<sup>65</sup> Two days later a concert was presented by Mr Wood featuring the same soloists and the review of this concert stated that:

Advantage was taken of the presence of Mdle Angri, Signor Stockhausen and Herr Ernst at the Reid Commemoration Concert to have a similar entertainment; and as the privilege of hearing them on that occasion did not extend to the general public, they naturally enough attracted [...] a numerous and enthusiastic audience [...] one of the most successful musical assemblages which has taken place here this season.<sup>66</sup>

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<sup>63</sup> 'The Reid Concert', CM 15 February 1851, issue 20067; the 1855 court ruling increased the allocation for the concerts from £200 to £300 in 1856.

<sup>64</sup> Farmer, *A History of Music in Scotland*, 471-472.

<sup>65</sup> Ibid.

<sup>66</sup> 'Grand Concert', CM 17 February 1851, issue 20069.

This was the first visit to Edinburgh by Greek-born contralto Mademoiselle Elena Angri (1821/24–1886) who in 1849 appeared in a London production of Rossini's *Semiramide* at The Royal Italian Opera, Covent Garden. On this occasion she sang alongside the Italian soprano Madame Giulia Grisi (1811–1869) who appeared at the Reid commemoration concert in 1857.<sup>67</sup> Moravian violinist Heinrich Ernst (1812–1865) was a leading nineteenth-century exponent but this was his only known appearance at the Reid concerts. English conductor Frank Mori (1820–1873) appeared again at the Reid concert in 1853 and German baritone Julius Stockhausen (1826–1906) featured at the Reid concerts in 1871 and 1872. This suggests that the calibre of performers under Donaldson's professorship was of the high standard expected for the Reid concerts.

A clue to the performers at the Reid commemoration concert in 1852 is given in the following advertisement placed in *The Scotsman*:

Mr Wood has the honour to announce that he made arrangements  
with  
the Artistes engaged at the Reid Commemoration Concert to  
give another performance in Edinburgh on the 12<sup>th</sup> of March.  
ARTISTES  
Signor Savori            Miss Bassano  
Signor Bottesini Miss Ellen Day  
Mr Reichart Miss Cicely Nott  
Signor Savori and Signor Bottesini will again perform the  
Duet for Violin and Violoncello.  
The great artists will also play New Solos.  
Admission – Reserved seats, 3s. 6d; Side Seats 2s; Gallery 1s.  
Tickets and programmes are now ready and may be had of  
Wood & Co., 12 Waterloo Place.<sup>68</sup>

Works and composers are not given but the wording suggests that Wood & Co., may still have been involved with the planning of the Reid concerts as they had been in the late 1840s or at least known of Donaldson's plans. Wood was also drawing attention to the limited opportunities to attend the Reid concerts and

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<sup>67</sup> 'Exhibitions and Amusements', *The Tablet* 21 April 1849, 13.

<sup>68</sup> *Scotsman* 6 March 1852, 1. It is not clear which of these artists performed at the Reid concert.

encouraging members of the public to attend his 'Grand Concerts' by advertising that his concerts featured artists from the 'Reid Commemoration Concert'. This was clear acknowledgement of the quality of the musicians at the Reid concerts that Wood was happy to feature in his own series. The admission charges for Wood's concerts ranged from 3s 6d to 1s, lower than the ticket prices of 5s for the Reid concerts in the early 1840s. This apparent willingness from the public to pay for the experience showed there was a demand for this type of concert that was not being met by the University. The reviews of the 1851 and 1852 commemoration concerts raise questions about the motives of the critics in suggesting that the concerts were not worthy of the munificence of the University and the memory of General Reid.

As has been shown, Donaldson struggled to meet the costs of artists he engaged for the 1851 concert, suggesting that in the 1850s he may have taken over this role from Wood & Co. With funds of £300 per concert following the court ruling in 1855, however, he could be more ambitious in his choice of musicians from the mid-1850s. Although it is difficult to draw firm conclusions, the limited information we have concerning the Reid concerts in the 1850s suggests that, like the concerts given in the previous decade, they consisted of selections of songs, operatic items and instrumental solos. In 1853 the programme featured vocal items for soprano, alto and bass with solo pianoforte compositions by Liszt played by the Belgian concert pianist Madame Marie Pleyel (1811–1875).<sup>69</sup> Reid's 'Pastorale, Minuet and Grand March "In the garb of old Gaul"' was played by the regimental band from the castle and, although no mention of an orchestra, the presence of a conductor, Frank Mori, could imply that local musicians were involved as the opening item was Mozart's overture *Don Giovanni*.

Farmer identifies German conductor and composer Carl Anschütz (1813/15–1870) as the conductor for the 1855 Reid concert. Anschütz also prepared an arrangement for full orchestra of Reid's music, 'Introduction, Pastorale, Minuet and

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<sup>69</sup> 'Reid concert', *Scotsman* 16 February 1853, 3.

March' based on Bishop's 'Reid' arrangement of 1842.<sup>70</sup> This arrangement which featured the March 'In the garb of old Gaul' was a popular choice at subsequent Reid commemoration concerts. The programme for his concert also included Beethoven's overture *Prometheus* and the Sinfonia Concertante for four violins by Ludwig Maurer in which two of the soloists were August Manns (1825–1907) and Alexander Mackenzie (1820–1857).<sup>71</sup> Farmer also reveals that in 1856 the Hungarian conductor Josef Gung'l was 'engaged as one of the conductors' and the programme included Mendelssohn's 'Scotch' Symphony.<sup>72</sup>

The 1858 Reid commemoration concert coincided with the laying of the foundation stone for the new School of Music.<sup>73</sup> The Pyne and Harrison opera company, based in London and recently returned from the United States, travelled to Edinburgh to take part in the Reid concert having been engaged by Wood and Co.<sup>74</sup> This ensemble, on tour in the UK, included leading singers Louisa Pyne (1832–1904) and William Harrison (1813–1868), joined by the theatrical professional Frederick Glover (1835–1907) and the pianist Miss Arabella Goddard (1836–1922), under the direction of conductor Alfred Mellon (1820–1867).<sup>75</sup> Miss Goddard gave a performance of Beethoven's Pianoforte Concerto no. 5 which suggests an orchestra was provided to accompany the soloist and, if so, this may have been one of the first opportunities for Edinburgh audiences to hear a solo instrumental concerto accompanied by an orchestra.<sup>76</sup> Ten years later this same concerto would be played

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<sup>70</sup> Farmer, *A History of Music in Scotland*, 471–472. (Farmer gives no source for this information).

<sup>71</sup> Alexander Mackenzie was leader of the orchestra of the Theatre Royal, Edinburgh and father of Alexander C. Mackenzie.

<sup>72</sup> Farmer, *A History of Music in Scotland*, 472.

<sup>73</sup> 'University Music Class Room', *Edinburgh Evening Courant* 16 February 1858, 3.

<sup>74</sup> 'Provincial' (1858). *The Musical Gazette: An Independent Journal of Musical Events*, 3(10), 111–112. The Pyne and Harrison Company later became the English Opera Company. Michael Burden, 'Louisa Pyne, Singer and Opera Promoter', <[http://www.luminous-lint.com/app/home/?action=ACT\\_SING\\_IM&p1=068536422060123049741687255](http://www.luminous-lint.com/app/home/?action=ACT_SING_IM&p1=068536422060123049741687255)> (accessed 03.10.17).

<sup>75</sup> For concert programme see Appendix 11.1, 1858.

<sup>76</sup> Ibid.

at a Reid concert by Clara Schumann.<sup>77</sup> The review of the 1858 concert was scathing in its criticism of the ‘private’ nature of the event suggesting that Pyne and Harrison would not have accepted the engagement had they known. The reviewer also commented that the funds available to the concert from the Reid Bequest should have been better managed over the years—citing the sum of £3000 rather than the £300 allocated to the concert following the court judgement.<sup>78</sup>

### 3.7 School of the Theory of Music – University of Edinburgh, 1858

Farmer has suggested that, following the outcome of the litigation in 1855, no action in connection with a new building was taken by the University *Senatus* until 1858.<sup>79</sup> However, there is clear evidence that at a meeting of the *Senatus* on 6 May 1857, this body authorised the sum of £500 to purchase a site in Park Place for the new Music Class Room.<sup>80</sup> The minutes of the meeting also record the resolution that expenditure on the building ‘ought not to exceed £4000 unless in the case of the combination of a Hall for the University with the Class-room’.<sup>81</sup> Despite the court ruling that £8000 be set aside ‘for the purchase of a site and the erection of a suitable building for the class of the Theory of Music within the University of Edinburgh’ outlined in Table 6 above, the expenditure was in line with, although lower than, the court’s recommendation. Any suggestion that a large hall be built for the University attached to the Music Class Room, with funds from the Reid Bequest, was not followed up.<sup>82</sup>

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<sup>77</sup> RCP 1868.

<sup>78</sup> ‘Provincial’ (1858), *The Musical Gazette*, 112.

<sup>79</sup> Farmer, *A History of Music in Scotland*, 393.

<sup>80</sup> In 1858 the Universities (Scotland) Act came into force, meaning the University was no longer under the full patronage of the Town Council, although the Council still continued to have patronage over the Chair of Music. Alexander Morgan and Robert Kerr Hannay, *University of Edinburgh: Charters, Statutes, and Acts of the Town Council and the Senatus, 1583-1858* (Edinburgh: Oliver and Boyd, 1937), 287.

<sup>81</sup> Meeting of *Senatus* on 6 May 1857. EUA IN1/GOV/SEN/MIN/1857.

<sup>82</sup> The suggestion of an additional hall had been raised in a letter attributed to ‘M. N.’ at the start of the debate over the distribution of the funds from the Reid Bequest, before the decision to buy land in Park Place for the new Music Class Room. ‘[...] to build a large

This authorisation by the *Senatus* to purchase land close to the College building for a Music Class Room was a start in the implementation of the legal requirements. Within a year of the decision the foundation stone for the new purpose-built building had been laid on 13 February 1858 in a formal ceremony attended by the Principal and Professors of the University and the Lord Provost and Magistrates of the Town Council:

On Saturday at noon the ceremony of laying the foundation-stone of the New Music Class-Room, in connection with the College, was performed under the auspices of the Magistrates and Council, and the *Senatus Academicus* of the University [...] After prayer, by Professor Kelland, a square cavity was prepared, and in it was deposited a small box containing, among other things, a duplicate of General Reid's will, a duplicate of his march, 'Garb of Old Gaul,' a list of the Professors, a number of current coins, and a copy of the Edinburgh Almanack for 1858. The Lord Provost then stooped and applied the square, the trowel and other masonic implements, with much grace, and the stone was lowered and adjusted to its place. The trowel was elegantly wrought in silver, being prepared for the occasion and on its face, was inscribed the following words:- 'Presented to the Right. Hon. John Melville, Provost of Edinburgh, by whom the foundation stone of the building to be appropriated for the uses of the Chair of the Theory of Music in the University, instituted and endowed under the will of General John Reid, was laid on the 13<sup>th</sup> day of Feb. 1858'.<sup>83</sup>

The date 'Founded 13 Feb 1858', the name of the architect, 'David Cousin Architect' and the name of the building, 'School of the Theory of Music—University of Edinburgh' were inscribed into the stone along the northern facia of the building. The expenditure on the new building did not allow for a large venue with a seating capacity greater than the Music Hall, but it did provide suitable accommodation for the Music Class, organ, library and collection of musical instruments. The new building, the first University building to be built outside the precincts of the

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public hall attached to the College, on the space of ground to the west of the Museum to contain some 5000 persons'. *Edinburgh Evening Courant* 18 February 1850, 2.

<sup>83</sup> 'University Music Class Room', *Edinburgh Evening Courant* 16 February 1858, 3.



University's College buildings, opened in December 1859 as a Music Class Room, library and museum for instruments and apparatus.<sup>84</sup>

Designed as a classroom rather than a concert hall, no formal seating capacity was given when the building was opened.<sup>85</sup> The Music Class Room was raked with shallow steps fitted with benches and there was an open level space at the front of the raked section that accommodated a hand-operated piano lift. This allowed large instruments to be brought in at lower ground level conveyed by lift to this level space and taken away when not required. Forward of this open space was a platform where the organ was situated. It would be another 40 years before a larger hall was built alongside the Music Class Room, with the building of the University's graduation hall, the McEwan Hall completed in 1897.



*Figure 3. School of the Theory of Music, University of Edinburgh (photo by author).*

One of the first concerts in the new hall was the inaugural recital given on 11 July 1861 on the organ installed by William Hill & Son of London. Field suggests that

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<sup>84</sup> The College building was the only University building at that time—in later years as new buildings were added to the estate, including 'New College', it became known as 'Old College'.

<sup>85</sup> While it is difficult to estimate the seating capacity of the new building it will be shown in Chapter 5.13 that between 400 and 500 programmes were printed for a concert in the Music Class Room in the 1890s.

this event, perhaps more than any other concert between 1846 and 1865 symbolized all that Donaldson had striven for during his troubled professorship.<sup>86</sup> Donaldson chose not to use the new building for Reid concerts in the 1860s, and instead they continued to take place in the Music Hall; the Class Room was, however, used for organ recitals and chamber concerts by Donaldson's successors. The building, known since the 1970s as The Reid Concert Hall, is still used by the University as a music classroom, rehearsal space, recording studio and concert venue.

### 3.8 Programmes and performers: 1860s

Notwithstanding the 1855 court judgement regarding the Reid Bequest finances, in the 1860s Donaldson continued to allocate the tickets and limit public access to the commemoration concerts to the dismay of the city's musical community. An example of their strong feelings over the lack of opportunity for members of the public to attend the University's commemoration concert, was expressed in a series of advertisements and notices in the 'Amusements' column of *The Scotsman* in February 1860. A concert advertised as being 'in honour of General Reid', was the fifteenth concert in a season of 'Howard's Saturday evening popular concerts' at the Music Hall held on 11 February 1860, but it was not the Reid commemoration concert and had nothing to do with the University.<sup>87</sup> Two notices appeared in respect of this concert which referred to General Reid. The first was posted by Mr William Howard on 9 February:

#### THE REID CONCERT

Mr Howard considers it necessary to inform his Patrons and the public in general, in reply to a notice in some of the newspapers [...] that the concert to take place in the Music Hall on Saturday evening, the 11<sup>th</sup> inst., 'In honour of the memory of General Reid', is given that they may have an opportunity which is not offered by the 'Reid Commemoration Concert' to the public at large, as also from a desire on the part of the Edinburgh Orchestra to do

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<sup>86</sup> Field, 'A Musical Apparatus of Somewhat Complex and Intricate Mechanism: Organs in Professor John Donaldson's Classroom at the University of Edinburgh, 1845-65,' 21, 42; Personal communication to the author from Dr Field.

<sup>87</sup> 'Amusements', *Scotsman* 6 and 9 February 1860, 1 and 1.

honour to the memory of a man who evidently intended to benefit  
the cause of music in Edinburgh.

Grand Monster Concert

In honour of the late General Reid

(the Founder of the Chair of Music in the University)

Orchestra of eighty performers, consisting of the Edinburgh Orchestra, and  
(by kind permission of Major Fitzgerald and officers of the West York Rifles), the  
Bands of the 13<sup>th</sup> Light Dragoons and West York Rifles.

First appearance of

Mr Lambert, from Her Majesty's Chapel-Royal.

The three bands will perform together the Overtures to 'William Tell', 'Oberon' and  
an operatic selection,

General Reid's March 'The Garb of Old Gaul', by 150 performers,

Vocal and Instrumental.

Notice – Notwithstanding the heavy expenses attending this concert there will be no  
alteration in the prices.

The centre seats will, however, be kept strictly reserved.

Admission: One shilling; Gallery and Orchestra, Sixpence;

Reserved seats, Two shillings.

Doors open at 7 – concert to commence at half-past 7.<sup>88</sup>

The second was posted by Professor Donaldson on 10 February:

THE REID CONCERT

GENERAL REID'S COMMEMORATION CONCERT will take place  
on

MONDAY EVENING the 13<sup>th</sup> inst.

It has been rendered necessary to give this Notice on account of the  
terms of an Advertisement in the Scotsman of yesterday, and in  
order to prevent the Ladies and Gentlemen who have been invited,  
and many of whom reside at a distance, from being misled, and  
thereby caused the inconvenience of coming into town on the 11<sup>th</sup>  
instead of the 13<sup>th</sup>— the 13<sup>th</sup> being General Reid's birthday, the day  
on which he wished the Professor to 'cause a Concert to be given'.<sup>89</sup>

The concert on 11 February in honour of the 'Founder of the Chair of Music in  
the University' mentioned an 'Edinburgh Orchestra' which very likely included

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<sup>88</sup> 'The Reid Concert', *Scotsman* 9 February 1860, 1. The layout is as printed in the  
advertisement.

<sup>89</sup> 'The Reid Concert', *Scotsman* 10 February 1860, 1.

many of the same musicians who would play for Donaldson's concert and the Bands of the 13<sup>th</sup> Light Dragoons and West York Rifles. The programme included General Reid's March 'In the garb of old Gaul' and the review recorded:

At the end of the first part [of the programme] General Reid's March was performed by the united bands and the chorus and was enthusiastically re-demanded.<sup>90</sup>

William Howard was a conductor, local music teacher, leader of the orchestra at the Theatre Royal, and was clearly acting on behalf of his fellow musicians. This was his first season of concerts in the Music Hall; previously he had presented an annual concert and given a series of chamber and operetta performances. This was his first opportunity to make such a practical statement of discontent against the University's concert ticketing policy. Howard later took part as leader for the Reid commemoration concert in 1861 – still apparently welcomed by Donaldson after being so critical.

No programme for or review of the Reid concert on 13 February 1860 has been located. By offering tickets for sale to the public Donaldson could perhaps have prevented the actions of Mr Howard in making such a bold statement about his concert 'In honour of the late General Reid'. This reminded concertgoers that the University denied the public access to their annual commemoration concert, but there was little Donaldson could do to stop the behaviour. His focus was on presenting the annual concert each year on 13 February.

The only extant programme from this period, the printed programme for 'General Reid's Commemoration Concert in 1861' was discovered by the author of this thesis in the Edinburgh public library music department, in a box of mixed ephemera.<sup>91</sup> This was a very special find as it gives the only clear picture of the style

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<sup>90</sup> 'Mr Howard's Popular Concert', *Scotsman* 13 February 1860, 2.

<sup>91</sup> RCP 1861, EPL Music Box 47.

The wording and bold text is taken directly from the original programme. Much such material was handed in to the library by members of the public rather than being discarded as often happens with ephemera.

and format of Donaldson's concerts and of his printed concert programmes. The text of the 1861 programme [sic] is detailed below:

Mademoiselle Vaneri  
Miss Susannah Cole  
Miss [Elizabeth] Poole  
Mr Allan Irving  
Edinburgh Glee Union  
The [Edinburgh] Choral Union  
Harpist, Mr Frederick Chatterton  
Pianist, Herr [Henri] Bohrer  
Leader, Mr William Howard  
Conductor, Mr C[hables]. J. Hargitt

.....

Part First

**Overture**, *Le Carneval Romain* (first time) ... *Berlioz*

**Trio**, 'L'usato ardir' (*Semiramide*) ... *Rossini*

Miss Susannah Cole, Miss Poole and Mr Allan Irving

**Scena ed Aria**, 'Qui la voca' (*Puritani*) ... *Bellini*

**Solo Harp**, 'Reminiscences of Bellini' ... *Chatterton*

Mr Frederick Chatterton

**Part Song**, 'On a bank, two roses' ... *Werner*

Edinburgh Glee Union

**Old English**, 'The Bailiff's daughter' ... *anon.*

Miss Poole

**Scena ed Aria**, 'Nella Vita' ... *Mercadante*

Mr Allan Irving

**Glee**, 'Sleep gently, Lady' ... *Sir Henry Bishop*

Choral Union

**Canzonet**, 'Truth in Absence,' ... *Harper*

Miss Susannah Cole

**Finale** to the First Act of the unfinished Opera of *Loreley*, soprano solo and chorus (first time here) ... *Mendelssohn*

Mademoiselle Vaneri and The Choral Union

Part Second

**Pastorale, Minuet and Grand March** (The Garb of Old Gaul) ... *General Reid*

Orchestra and Chorus

**Duet**, 'Qui mi trasse,' (*Ernani*) ... *Verdi*

Mademoiselle Vaneri and Mr Allan Irving

**Ballad**, 'The Mountaineer' ... *Auber*

Miss Poole

**Solo Piano**, 'Le Prophète' ... *Liszt*

Herr Bohrer

**Glee**, 'How beautiful is night' ... *J. S. Geikie*  
 Glee Union  
**Ballad**, 'The beating of my own heart' ... *Macfarren*  
 Miss Susannah Cole  
**Song**, 'The Bee song,' from (*Queen Topaze*) ... *Massé*  
 Mademoiselle Vaneri  
**Hunting Song**, 'Rise! sleep no more' ... *Benedict*  
 Choral Union  
**Trio**, 'My Lady, the Countess' ... *Cimarosa*  
 Mademoiselle Vaneri, Misses Cole and Poole  
**Grand March**, from symphony, 'The Power of Sound' ... *Spohr*

This Reid concert took place on Wednesday 13 February and it is presumed that the concert was held in the Music Hall, but no information is given in the printed programme about the venue or the starting time.<sup>92</sup> No programme notes are included and this may indicate that Donaldson did not write programme notes for his concerts or provide names of the members of the orchestra or chorus. The simple sheet of paper, folded to create a programme of four pages, is in stark contrast to the programme books prepared for the first four Reid commemoration concerts in the early 1840s. This gives an indication of the style of inexpensive printed programme favoured by Donaldson.

Proceedings were directed by Charles Hargitt (1833–1918), organist at St Mary's Catholic Cathedral in Edinburgh and founding conductor of the Edinburgh Choral Union (ECU) three years earlier in 1858. Four solo singers, Mademoiselle Pauline Vaneri (1833–1916), Miss Susannah Cole (b. 1831), Miss Elizabeth Poole (1820–1906) and Mr Allan Irving (b. 1826) presented solos, duos and trios. The Italian soprano Mademoiselle Vaneri joined the ECU in a performance of the Finale to Act I of Mendelssohn's *Loreley*. The ECU had presented an annual concert of their own each year in the city since 1858 and this may have been one of the first 'outside' concerts

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<sup>92</sup> Ibid. The Edinburgh Glee Union appeared at this Reid concert only two days after their first ever concert in Edinburgh. They had given their inaugural concert in the Masonic Hall, Edinburgh on 11 February 1861 and the encouraging review listed the names of the performers and the programme presented. 'Edinburgh Glee Union Concert', *Scotsman* 12 February 1861, 2.

in which they participated. Miss Cole and Irving both sang with the Hallé Orchestra in Manchester in the 1860s, and Miss Poole and Irving returned to sing at the Reid concert in 1863.<sup>93</sup> The ECU and Glee Union provided the choir for Bishop's version of 'In the garb of old Gaul' for orchestra with chorus, possibly heard for only the third time at a Reid concert.<sup>94</sup>

The harpist, Frederick Chatterton (1814–1894), based in London and harpist to HRH the Duchess of Gloucester, was on tour in Scotland in 1861 with another of the soloists, his son-in-law, the pianist Herr Bohrer (1829–1889).<sup>95</sup> William Howard who despite his organising an 'alternative' Reid concert one year earlier was invited, probably by Wood, to lead the orchestra. It is not known what Donaldson may have thought of this arrangement. The orchestral items included a first known performance in Scotland of Berlioz's overture 'Le Carnaval Romain' first performed in Paris in 1844 and a movement from Spohr's Symphony no. 4 'The Power of Sound'. The Spohr was later identified by Professor Oakeley as being performed for the first time in Scotland at a Reid Festival concert in 1877.<sup>96</sup> Oakeley must not have known about this 1861 performance.

The format of this 1861 programme with individual vocal items in each part framed by orchestral or choral-orchestral items was similar in style to those presented by Thomson and Bishop. As will be shown, it was a style continued at the Reid concerts in the late 1860s conducted by Luigi Arditi (1822–1903) and August Manns. The use of a chorus is notable as it does not appear to be representative of other programmes presented by Donaldson. The Glee Union did not return to perform in a Reid concert and the next appearance of the ECU was at a

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<sup>93</sup> Thomas Batley, *Sir Charles Halle's Concerts in Manchester: A List of Vocal and Instrumental Soloists (with the Dates of Their Appearances since the Commencement of the Concerts) Also, the Whole of the Programmes of Concerts, from January 30th 1858 to March 7th 1895* (Manchester, 1896). British Library General Reference Collection 7894. i. 4.

<sup>94</sup> Previous performances with chorus were given in 1843 and 1845.

<sup>95</sup> RCP 1861, EPL Music Box 47. The relationship between the two men is shown in the Census for England, 1861 <<https://ancestry.co.uk>> (accessed 03.06.17).

<sup>96</sup> Listing of works performed between 1865 and 1888 in the RCP 1888.



Reid Festival concert in 1890. Evidence gleaned from reports of the Reid concerts between 1863 and 1865 suggests a continuation of the framing technique with details of orchestral overtures and symphonies and the names of vocal and instrumental soloists with limited information about their contributions.

In 1861, it was the Edinburgh Musical Association that took advantage of the availability of the artists (excepting the Glee Union) who had appeared at the Reid concert, in concerts promoted by Wood & Co. on the evenings immediately before and after the Reid commemoration concert. The final concert of Wood's season took place in the Music Hall on the evening of Thursday 14 February and the advertisement gave the following details:

Vocalists:  
Mademoiselle Vaneri  
Miss Susannah Cole  
Miss Poole  
Mr Allan Irving  
The [Choral Union  
Harpist, Mr Frederick Chatterton  
Pianist, Herr Bohrer  
Leader, Mr William Howard  
Conductor, Mr C. J. Hargitt

The orchestra will perform the Overture to *Leonora*,  
Finale to *Loreley* with full chorus and  
Haydn's Symphony no. 11

Tickets and programmes to be had at Wood & Co's, George Street.<sup>97</sup>

Although free, admission to the Reid concert was severely restricted whereas the Musical Association's concerts were open to all who could afford the ticket prices of 3s 6d, 2s 6d, 2s or 1s. Those that could afford it had the chance to hear many of the same artists in the same venue, and at least one of the same works as the Reid concert, the Finale to Act I of Mendelssohn's *Loreley*.

Notwithstanding the ruling of the court and the additional funds awarded to the concert in 1855, Donaldson had made no changes to the ticketing arrangements and

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<sup>97</sup> 'Amusements', *Scotsman* 14 February 1861, 1.



the public remained unhappy and unconvinced as to any improvement in the quality of the Reid commemoration concerts.<sup>98</sup> This was perhaps unfair as the performances were still being compared to the large-scale concerts of the early 1840s and the issue of the allocation of tickets was taking precedence over consideration of the music. The available evidence would suggest that Donaldson's concerts, although on a smaller scale than the early concerts, were still of good quality with international artists of repute, but the public were being denied access to the performances and this was the source of their unhappiness. They may have been denied access to Donaldson's concerts but, as has been shown, thanks to Wood & Co. they often had the chance to hear some of the same music and performers around the time of the commemoration concerts for a modest ticket price.

Donaldson had long been aware of disquiet over the distribution of tickets and in 1862 made another attempt to explain his actions in respect of the ticket allocation for the commemoration concert. In a letter to the Editor of *The Scotsman* on 18 February 1862, he wrote:

Much misapprehension exists in the minds of the students, and indeed throughout this community, respecting General Reid's Commemoration Concert, more especially as regards the principle which regulates the distribution of tickets, and the parties who have a right to reserve them. I feel called upon therefore again to give some explanation of the subject, through the medium of the public press [...]

I beg, in the first place to call attention to the codicil in General Reid's will directing the concert to be given. It is in these words 'And as I leave all my music-books, particularly these of my own composition, to the Professor of Music in that College, it is my wish that in every year after his appointment he shall cause a concert of music to be performed on the 13<sup>th</sup> of February, being my birth-day, in which shall be introduced one solo for the German flute, hautbois, or clarionet; also one march and one minuet with accompaniments by a select band, in order to shew [sic] the taste for music about the middle of the last century, when they were by me composed, and with a view also to keep my memory in

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<sup>98</sup> CM 8 February 1861, issue 22268; *Scotsman* 7 February 1861, 3. Funding allocation for the concert was fixed at £300.

remembrance'. Nothing is said about the concert in the body of the will. And nothing more in the codicil than what is now quoted.

When I had the honour of being appointed to the Chair, I was very anxious to have my duties and responsibilities clearly defined. Under my predecessors, the expenses of the annual concert had been defrayed partly from the trust funds and partly from a charge made for admission. None were admitted gratuitously. The attention of counsel of the highest eminence was directed to the terms of the codicil above quoted and they were of the opinion that the testator did not contemplate or desire that any pecuniary aid should be obtained from any other source than the funds of the trust [...]<sup>99</sup>

This last section referred to the opinion of November 1842 (see Appendix 4.1.) and Donaldson went on to quote from the opinion of February 1848 and the response of December 1848 (see Appendices 4.2. and 4.3), reiterating the point that:

[...] the entire direction of the arrangements for the concert must be left to the Professor of the Theory of Music for the time, without any right of interference [...] on the part of the *Senatus*; and in answer to a query touching on the right of distributing the tickets of admission they said, 'It does not appear to us that any one person more than another has a legal right to demand them'.<sup>100</sup>

In his letter, Donaldson was also considerate of the point made in an interlocutor by the late Lord Robertson, in the action raised by the Magistrates and Council against the *Senatus* to compel implementation of General Reid's will, which said:

The concert was not for the benefit of the University but for perpetuating the fame of the testator and advancing his favourite science.<sup>101</sup>

This statement supported Donaldson's decision to limit the allocation of tickets to students confirming that they did not have any special rights of attendance at the

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<sup>99</sup> Letters to the editor 'General Reid's Commemoration Concert', John Donaldson, *Scotsman* 18 February 1862, 4.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

concerts. It was the demand for tickets from the student body that compelled Donaldson to suggest 'if perhaps the 1800-strong University council had a stronger claim, and that if the students perceived a right then this must be open to the whole student body not just to music students'.<sup>102</sup> For a venue with a capacity of 1500 seats, the distribution of tickets he considered was a matter which deserved further explanation and commented that he had, in recent years, offered 400 tickets to those students attending the Music classes and some fourth-year students. He also acknowledged that given the capacity of the hall, this number was out of proportion, and in 1862 he chose to reduce the number from 400 to 150:

The practical difficulty I have to contend with is that there is available no hall in Edinburgh which can seat more than 1500 people. If we had here a Music Hall capable of holding two or three times that number, more of the students could be accommodated, less general dissatisfaction would be felt and I myself might be spared much anxiety and not a little ill-will and abuse. But the space is limited and a selection must necessarily be made [...]

Now as to the plan on which the tickets have been distributed, the sole responsibility of managing the concert having devolved upon me, this became my chief difficulty. It would have been a most invidious and painful task to have attempted a selection merely on my own personal knowledge of the parties; and to guard myself against yielding to mere solicitation and to the necessity of limiting the number of tickets, owing to the limited capacity of the hall, I adopted a scheme of division which, with slight variations, I have followed since 1852—the principle of which is, to distribute tickets as much as possible among the various public bodies of the community and to the criterion of the selection, and assigning at the same time a considerable number to the students, professional musicians etc. The following is the list for this year's concert:

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<sup>102</sup> Ibid.

University Commissioners, Curators, and Court	80
Principal and Professors	170
University officials	30
Students	150
Town Council	170
City Clerk and other city officials	36
Lords of Session	47
Law Officers, Advocates, Writers to the Signet, Solicitors, etc.	93
Professional Musicians, Music-sellers etc.	100
Office-bearers of the different Scientific and Literary Societies	30
Teachers of Public Seminaries, including the High School, Academy etc.	40
Naval and Military Officers	70
President and Council of Royal Academy, Academicians, etc.	50
Clergy	31
Heads of different public bodies	35
Strangers	70
General Public	200
The part of the orchestra, which is screened off, is occupied by the inmates of the blind asylum.	
Directors and Proprietors of the Assembly Rooms/Music Hall	50
Unallocated	50
Total	1502

*Table 8. Donaldson's ticket allocation for Reid concert 1862.*<sup>103</sup>

A notable omission from Donaldson's 1862 list is any mention of tickets for the press. Since he states that this list was comparable to those he had compiled for all Reid Concerts since 1852, it is highly likely members of the press were excluded from his ticket allocations. Donaldson had taken full responsibility for the ticket distribution in 1852, albeit based on the format of earlier years and he made it clear

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<sup>103</sup> Ibid.

in his letter that the name of every person to whom tickets had been sent had been recorded under one of the above headings, and that the 'general public' list varied annually. Donaldson's reason for keeping such records was that it had come to his attention that some of the allocated tickets were being advertised for sale. This behaviour he opined to be discreditable to the wider student body and subversive to the true interests of the University. He cited an advertisement placed the previous week in *The Scotsman*:

Reid Concert Ticket for sale.  
Apply at Alex. Brown, Bookseller, 13 S. College Street.<sup>104</sup>

The student tickets had been distributed at 12 noon two days before the 1862 concert, announced by a notice on the College gate. These tickets were 'reserved' for fourth-year male students, available by application on a first-come-first-served basis. However, the demand had been oversubscribed and had overwhelmed the University official charged with the equitable distribution of the tickets. The occasion turned into a brawl, with many applicants being denied tickets, and proved to be a highly unsatisfactory method of ticket allocation to the students. It resulted in students without tickets bursting in to the concert room and disrupted the performance, causing 'several of the ladies present to leave the concert room'.<sup>105</sup>

After the concert a group of students walked several miles to Donaldson's home in Cramond to remonstrate with him about the ticket allocation. A small delegation put to him their grievances, asked for an apology for the limited availability of tickets for students and a guarantee that all fourth-year students would have tickets

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<sup>104</sup> *Scotsman* 13 February 1862. 1. No information is given about who placed the advertisement in the bookshop.

<sup>105</sup> *Ibid.* It was reported that the students had broken down the door with a hammer and at least one of their number, John Watt Storrer, appeared in court, charged with 'behaving in a riotous manner on Princes Street on the evening of the 13<sup>th</sup> inst., and breaking down the west door of the Music Hall'. The charge was proven, and he paid the fine of £2 in preference to 30 days in prison. *CM* 27 February 1862. News of the disturbance spread across the country, 'Great Riot by Students', *CM* 14 February 1862, issue 22584; 'Students' Riot at Edinburgh', *Dundee Courier and Daily Argus* 15 February 1862, issue 2657; 'The Students Riot', *CM* 15 February 1862, issue 22585; 'Scotland', *The Aberdeen Journal* 19 February 1862, issue 5954.

in future. Following a brief discussion, Donaldson apparently said he could neither offer any apology nor accede to their demands and the students left to consider their position. Donaldson responded with a letter to the press and the students met to review the circumstances of the ticketing fiasco; full details of their meeting were published in *The Scotsman*.<sup>106</sup> The number of tickets allocated by Donaldson in 1862 was 1402 which, when added to the 50 or so tickets allocated by the directors of the Music Hall, left only about 50 tickets for the remaining seats in the 1500-seater hall. Donaldson's wish was that this small number of remaining tickets should be apportioned, as far as was in his gift, to 'those who encourage and endeavour to advance the cultivation of music as a scientific art'. His letter continued:

It must be obvious from what has just been said, that if I were to yield to the demands that are being continually made by those claiming a right of admission—such as have been made in this and the preceding years—it must necessarily be to the exclusion of others; and in particular, I must say that if nearly as many tickets represented to the students as are given to the Principal and whole of the *Senatus*, I cannot see that they have any reason to complain that an injustice has been done to them, or that they have been deprived of their 'rights'.<sup>107</sup>

In a letter to the Editor of *The Scotsman*, published on the day of the concert, an account was given of the opportunity for students to acquire tickets for the 1862 Reid commemoration concert. Attributed to 'Alumnus', the article suggested that in previous years there had been a sufficiency to meet the needs of the students who wished to attend but that now so many students wanted tickets the allocation was no longer adequate.<sup>108</sup> This demand from students raises questions about their reasons for wanting tickets. Did the students really want to attend, or did they feel they were entitled? Perhaps it is more likely that the reason for the insufficiency was that the number of tickets available to students had been reduced from 400 in

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<sup>106</sup> 'General Reid's Commemoration Concert', John Donaldson, *Scotsman* 18 February 1862, 4; 'Meeting of students on the recent Reid Concert demonstration', *Scotsman* 21 February 1862, 4.

<sup>107</sup> Donaldson, *Scotsman* 18 February 1862, 4.

<sup>108</sup> Letters to the editor 'The Reid Concert', Alumnus, *Scotsman* 13 February 1862, 5.

1851 to only 150 in 1862. One suggestion put forward, one that had been raised before, was that the concert should have been put on solely for the benefit of students to the exclusion of all others. It was said that this had been the original intention of the wishes of General Reid, but it was accepted that this was an inappropriate interpretation of the testators wishes.<sup>109</sup>

Following the ticketing debacle associated with the 1862 Reid concert there was mention in the press that all the seats in the Music Hall were filled for the 1863 concert thanks to Donaldson's 'judicious concession' to the claims of the students. This suggests that earlier concerts had not been fully supported by those who had received complimentary tickets. In 1863 and 1864 the Reid concerts featured Scottish soprano Euphrosyne Parepa (1836–1874), who sang a song written expressly for her by Julius Benedict.<sup>110</sup> The 1864 concert featured an unidentified symphony in B flat by Haydn, and orchestral overtures by Weber, Thomas and Daniel Auber. Although described as 'enjoyable and a great improvement on too many of its predecessors', the critic complained that 'of Reid's music only the same 'Pastorale, Minuet and March' are heard at every Commemoration Concert'. This reflected the unimaginative approach to the provision of compositions by Reid beyond the arrangements of Bishop and Anschütz but was clearly appreciated by the audience who always stood for the playing of the March.

The orchestras for the concerts in 1864 and 1865 conducted by Nicolaas Wedemeyer (b. 1816) were augmented by four leading string players from London, Henry Blagrove (1811–1872) (violin) and his brother Richard (1826– 1895) (viola) of the Philharmonic Society of London, J. B. Zerbini (1819–1889) (violin) of H. M. Theatre, London and Mr Aylward (1844–1933) (violoncello) of the Royal Italian Opera.<sup>111</sup> These gentlemen also gave a quartet concert in the Hopetoun Rooms

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<sup>109</sup> 'Meeting of students on the recent concert demonstration', *Scotsman* 21 February 1862, 4.

<sup>110</sup> 'Reid Commemoration Concert' *Scotsman* 14 February 1863, 3. Miss Parepa would later marry Carl Rosa of the Carl Rosa Opera Company.

<sup>111</sup> For outline Reid concert programmes 1864 and 1865, see Appendix 11.1.

while they were in the city but it is not clear which of the two events brought them to Edinburgh.

The first part of programme for the Reid concert in 1865, also directed by Wedemeyer, was devoted to orchestral items including Mozart's 'Jupiter' Symphony [no. 41] and two overtures, *The Merry Wives of Windsor* by Otto Nicolai and Rossini's *La Gazza Ladra*.<sup>112</sup> This concert also featured two leading international virtuoso solo instrumental performers, Jules Levy (1838–1903) on cornet à piston, Giovanni Battista Bottesini (1821–1889) on double bass and the accompanist John Liptrot Hatton (1809–1886). Levy played 'The exile's lament' and 'The Carnival of Venice' by Jean-Baptiste Arban; Bottesini played an arrangement of the song 'Adelaida' [sic] by Beethoven. The review of the concert noted that, 'Between the parts, General Reid's pastorale, minuet and march, "The Garb of Gaul", [sic] were given as usual'. Donaldson was congratulated 'on the concert of last night, which was unquestionably the best which has been given in connection with the Music Chair for many years' reflecting the importance and quality of the soloists featured in the 1865 concert.<sup>113</sup> Field comments that after 20 years, Donaldson was at last receiving the recognition he deserved for his commitment to the planning and presentation of the Reid commemoration concerts.<sup>114</sup>

The Reid concert on 13 February 1865 had featured an orchestra of 36 players led by Henry Blagrove. The name of the orchestra is not given but it is likely to have comprised the musicians of the newly organised 'Edinburgh Philharmonic Society' (EPS). They had given their own inaugural concert in the Music Hall, Edinburgh on 23 January 1865 with visiting instrumentalists from London.<sup>115</sup> This was the first of four concerts in February and March given by the Society's orchestra of over 50

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<sup>112</sup> 'Reid Concert', *Scotsman* 14 February 1865, 3.

<sup>113</sup> Ibid.

<sup>114</sup> Field, 'A Musical Apparatus of Somewhat Complex and Intricate Mechanism', 42.

<sup>115</sup> 'Edinburgh Philharmonic Society's Concert', *Scotsman* 24 January 1865, 2.



players, led by Blagrove and conducted by John Hullah (1812-1884);<sup>116</sup> the programme included the Symphony no. 1 by Beethoven and overtures by Weber, Rossini and Auber. These new concerts were similar in style to the best of the Reid concerts since 1841. They took their place alongside the Reid concerts and the seasons of up to 24 weekly concerts presented by Wood & Co., Mr Howard's Saturday evening popular concerts, M. Louis-Antoine Jullien's series of concerts and the chamber music concerts presented in the Hopetoun Rooms by performers such as Blagrove. By 1865 the Reid commemoration concert had come to be seen as an annual event for the benefit of the University hierarchy and was no longer a special occasion in the city's musical life as it had been in the early 1840s. This was a situation, as this study shows, that would change after Donaldson's death with the appointment of the new Professor of Music, Herbert Stanley Oakeley.

### 3.9 Repertoire

Available concert information from Donaldson's period in office includes one complete printed programme, four complete and six partial programmes from various sources, and two reports that give only the names of the principal artists. Contrary to the evidence which suggests that journalists were denied tickets for the Reid concerts, many programme listings and reviews in the press offered good, if incomplete, records of the music performed. This could indicate that they found ways to get tickets, or that friends reported the information to them second-hand for publication. The only formal information about what was planned is included in the printed programme for 1861, but the other reports are also valid as they report what was played rather than what was planned. The known repertoire details are listed on the database and the most complete are given by year in Volume Two, Appendix 11.1.

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<sup>116</sup> Hullah was a composer, conductor and teacher of music who was Professor of vocal music at King's College London from 1844 to 1874. He applied for the Chair of Music at Edinburgh in 1865 but was unsuccessful. (See Golding, Appendix 1 for list of applicants in 1865).

While it is not possible to give an accurate account of the repertoire that was featured, it appears that over half the items were vocal, with a greater focus on orchestral items after 1855. From the works indicated as having been performed at Reid concerts between 1846 and 1865, which included overtures, concertos and symphonies, it is reasonable to expect that an orchestra of about 30 players participated in many of the concerts. This is a figure taken from a review of the 1864 Reid concert.<sup>117</sup> Donaldson also presented items for solo instrumentalists, of which the most unusual were harp in 1861 and cornet and double bass in 1865. The available evidence suggests that over 50 composers were heard with Rossini programmed on six occasions and Beethoven, Donizetti, Mendelssohn and Mozart on at least four occasions.<sup>118</sup>

The known repertoire between 1846 and 1865 included at least 99 different works, and 12 of the 18 composers who featured on more than one occasion were alive during Donaldson's professorship.<sup>119</sup> Of these the most popular were *Illustrations du Prophète de Meyerbeer* by Liszt and excerpts from the opera *Tancredi* by Rossini. While much of the repertoire presented was from the late eighteenth century and early nineteenth century on at least seven known occasions, in 1846, 1848, 1849, 1853, 1858, 1861 and 1865 works written by either the conductor or one of the solo performers featured in the Reid concert programmes. This provided a truly contemporary element to the performances.

### 3.10 Conclusion

John Donaldson will be best remembered for his efforts to have the Reid Bequest funds guaranteed on an ongoing basis for expenses associated with the Chair of Music, the Reid commemoration concert and the building of the School of the Theory of Music. When he was appointed, Donaldson had set out to maintain the munificence of the Reid commemoration concert but his interpretation of the wishes

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<sup>117</sup> 'The College Concert', *Scotsman* 15 February 1864, 3.

<sup>118</sup> Figures taken from the Reid concerts database (accessed 20.07.17).

<sup>119</sup> Ibid.

of the testator outlined in General Reid's will and codicil and his decision not to charge for admission to the concerts proved costly to Reid's memory.

The constant troubles over issues of ticketing and the reduced public access influenced the impression that the concerts had become elitist and that the programmes Donaldson presented were less ambitious due to the perceived limited funds available from a large Bequest. This is not reflected in the surviving evidence which shows that the concerts featured local and international artists of quality who offered a good range of orchestral, operatic and instrumental items. While there is no evidence that Donaldson had any input into the works selected for the commemoration concerts presented in his name, it is likely that he worked with the performers to select music to complement his teaching curriculum. This was first published in the University Calendar 1858-1859. Donaldson did the best he could in difficult circumstances and deserves praise for his efforts and achievements.

Edinburgh had been described in an article published in 1854, as 'a splendid city' deserving of its 'proud place amongst the capitals of Europe'.<sup>120</sup> The cultural life of the city had undoubtedly been enhanced by the introduction of the grand Reid commemoration concerts in the early 1840s—a format not continued by Donaldson. The concerts he offered were on a smaller scale and there was an unfair perception in the city that they made less of a contribution to the musical life of such a magnificent capital than they should have done. Donaldson's ticket allocation for the 1862 concert, detailed on page 109, shows his intention to maximise the range of city officials and public bodies, military officers, advocates, solicitors and academicians attending the concerts. In so doing he was able to promote the importance of the annual Reid concert to a wider audience and those who might not otherwise have known about or attended the events. Evidence of the style of concerts he offered, through his close association with Wood & Co., has been found

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<sup>120</sup> 'Edinburgh', *The Illustrated Magazine of Art* 4, no. 19 (1854): 38-39.

in a previously unknown printed programme for the Reid commemoration concert in 1861.

Donaldson was 56 years of age when he was appointed to the chair, 60 by the time of the active litigation proceedings, nearly 70 when the School of the Theory of Music was built, and he continued to face criticism of his actions well into his 70s. His wife Dorothea died in 1858 a few months after the foundation stone was laid for the new Music Class Room and Donaldson suffered from poor health in his later years; nevertheless, he continued to serve as Professor of Music until his death in 1865 at the age of 76. The troubles surrounding his plans for the teaching of music as a science, and the lack of support from the members of the University's *Senatus* as Reid Trustees, for the Chair and the annual concert, did not deter him. Donaldson fought to do justice to the hopes and ambitions of General Reid in securing the endowment for the future of the Chair of Music and the Reid commemoration concert. These efforts were appreciated by his successor Herbert Stanley Oakeley who, confident in the security of funds for the annual concert was able to develop the annual concert into a three-day orchestral festival in support of his teaching curriculum.



## 4. Reid Concerts 1865–1891

*The founder of the Chair of Music, and of these concerts, by enabling fresh generations of his countrymen to enjoy old and new treasures of music, has indeed done much for the Art he loved so well [...] for not only in Great Britain but in some of the more musical portions of the continent, is the name not famous of the 'REID' concert.<sup>1</sup> H.S.O.*

In appointing Herbert Stanley Oakeley to the Chair of Music in November 1865 the Edinburgh University authorities could be said to have taken something of a gamble. The new professor was a gentleman of independent means, an organist and music journalist, considered by some as 'only an amateur' with no academic teaching experience.<sup>2</sup> He did, however, remain in post for 26 years with a focus on developing the teaching curriculum, establishing a series of quality orchestral concerts, introducing regular organ recitals and setting up a student musical society. A valuable text in support of Oakeley's activities is the biography written by his brother Edward, *The Life of Sir Herbert Stanley Oakeley*, published in 1904.

This chapter will show how Oakeley used his experience as a music journalist in Manchester to introduce a new musical experience to Edinburgh. He did this by bringing Charles Hallé and the Hallé Orchestra from Manchester to Edinburgh to give the annual Reid concert each year from 1869 to 1891. In addition, to make the journey worthwhile, he added one or two extra concerts to form an Edinburgh Orchestral Festival each February. Unlike the Reid concerts presented by his predecessor the University of Edinburgh CRC has an almost complete set of printed programmes for these Reid commemoration concerts. The additional Edinburgh Orchestral Festival concert programmes are held in Edinburgh Central Library

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<sup>1</sup> RCP 1873.

<sup>2</sup> Edward Murray Oakeley, *The Life of Sir Herbert Stanley Oakeley* (London: G. Allen, 1904), 58. Herbert Oakeley was music critic of *The Manchester Guardian* from 1858 to 1866 and continued to write for the paper after 1866.

Music Department.<sup>3</sup> These programmes and the regular newspaper reviews give a very clear picture of the kind of concerts Oakeley was offering to the Edinburgh audiences.

Oakeley's Edinburgh concerts offer a comparison with the concerts presented by the Hallé Orchestra in Manchester and at the Edinburgh Orchestral Festival, made possible thanks to the list of Manchester Hallé concert programmes, compiled by Thomas Batley and published in 1896.<sup>4</sup> Similarly, comparison of the Reid concert programmes in 1867 and 1868 presented by August Manns with the programmes of the Crystal Palace (CP) concerts in London has been possible following a study of CP concert programmes in the British Library.<sup>5</sup> These programmes will be explored and addressed from the perspective of their place in the musical life of the city, the new composers, new styles of music and Oakeley's attention to detail in the programming and presentation.

## 4.1 Professor Herbert Oakeley (1830–1903)

During his time as Professor of Music in Edinburgh, Oakeley continued to pursue his career as a journalist, travelling around Britain, attending, participating in, contributing to and reporting on major music festivals, particularly in the Cathedral cities.<sup>6</sup> Importantly, his travels enabled Oakeley to keep up-to-date with

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<sup>3</sup> Edinburgh [Reid] Orchestral Festival concert programmes from 1871 to 1891 are available in the EPL Music Department, Music Box 18a. There are no copies in the University archives.

<sup>4</sup> Thomas Batley, *Sir Charles Halle's Concerts in Manchester: A List of Vocal and Instrumental Soloists (with the Dates of Their Appearances since the Commencement of the Concerts) Also, the Whole of the Programmes of Concerts, from January 30th 1858 to March 7th 1895* (Manchester, 1896). British Library General Reference Collection 7894. i. 4.

<sup>5</sup> Programmes of the Saturday Concerts, Crystal Palace, 1867–1904 (London, 1867–1904). British Library General Reference Collection M.c.370.

<sup>6</sup> Cathedrals, their structure, design and their organs were a passion for Oakeley and he collected models of English cathedrals. See article by Charles Moore, 'Monumental Masterpieces in Miniature'.

<<http://www.telegraph.co.uk/comment/columnists/charlesmoore/8457794/Monumental-masterpieces-in-miniature.html>> (accessed 14.07.14).

developments in concert programming, and to make and maintain links with leading soloists and conductors throughout Britain.

Like the first post-holder Thomson, Oakeley was a young man with no obvious experience as an academic educator. In retrospect it seems extraordinary that his speculative application was favoured over such outstanding candidates as John Hullah, Ebenezer Prout, George A. Macfarren and John Stainer; Oakeley's brother records that 'there was much angry disapprobation' over his selection.<sup>7</sup> Indeed, it appears that at the time of his appointment, Oakeley was in such poor health that the University *Senatus* agreed that he could postpone taking up his teaching duties until the following academic year, 1866–1867. The delay was permitted because although classes in the theory of music were open to matriculated students in other disciplines, music was an optional subject, not a core component of an Arts degree.<sup>8</sup> Despite his illness, Oakeley was able to fulfil the duty of organising the Reid commemoration concert in February 1866. Later that year on 11 December, he presented his inaugural address in the Music Class Room, where he expressed disappointment that during the first year he had been unable to contribute fully to the duties of the role. At the end of his speech, Oakeley gave an impromptu rendition of General Reid's march 'In the garb of old Gaul' on the Music Class Room organ.<sup>9</sup> This was an indication of his commitment to his new role, demonstrated his skills as a musician and organist and suggests that this piece had become an 'anthem' associated with the Professorship.

## 4.2 Oakeley's early years in Edinburgh

As he settled into life in Edinburgh, Oakeley took time to learn about what was expected of the Professor of Music in respect of the organisation and presentation of the Reid commemoration concert, the Theory of Music classes, the development of

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<sup>7</sup> Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 110; Golding, *Music and Academia in Victorian Britain*. (See Golding Appendix 1 for a full list of candidates to the Chair).

<sup>8</sup> University of Edinburgh Calendar, 1866–1867.

<sup>9</sup> RCP 1866; 'The Music Chair in the University of Edinburgh', *Scotsman* 12 December 1866, 8.



musical opportunities for students, and as a professor in the University. He was keen to build on and develop the programme of teaching started by his predecessor, in parallel with changes to the style and format of the Reid concert. This concert he considered should complement the teaching programme, based on the scientific approach taken by Donaldson as listed in *The University of Edinburgh Calendar* for 1866–1867.<sup>10</sup> In the following academic year Oakeley expanded this approach to include different styles and schools of music, instruments in modern use and the works of the ‘Great Masters’, topics that would be illustrated in his Reid concert programming.<sup>11</sup>

Oakeley learned from his colleagues, the students and the press reports, about the nature of the concerts presented each year in February and the issues that had become associated with the event. In his new role he planned changes to the format of the concert to re-establish and enhance the musical reputation of the University of Edinburgh and re-introduced the opportunity for members of the public to buy tickets for the event. His ambition was to fulfil the wishes of General Reid, outlined in the 1841 College concert programme, that ‘the Concert should be conducted on a scale worthy of his munificence to the University, and that it should be opened amply to the Public of Edinburgh’.<sup>12</sup>

### 4.3 The 1866 Reid concert

With limited time between his appointment in November 1865 and his first commemoration concert in February 1866, Oakeley invited artists from London to deliver the concert. Principal amongst these was the conductor Signor Luigi Arditi, who brought with him leading soloists of the day, including the singers Clarice Sinico (1838–1909), Roberto Stagno (1840–1897) and the dramatic operatic soprano Thérèse Tietjens (1831–1877). According to press reports, Oakeley assembled an

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<sup>10</sup> *University of Edinburgh Calendar 1866–1867*, *Theory of Music*, 17–18. (See Appendix 5)

<sup>11</sup> *Ibid*, 1867–1868.

<sup>12</sup> RCP 1841.

orchestra ‘carefully selected from Edinburgh, Glasgow, London, etc.’<sup>13</sup> The 1866 commemoration concert was presented, according to tradition, on 13 February, in the Music Hall in George Street. It opened with the annual tribute to General Reid in the form of the orchestral version of his ‘Introduction, Pastoral, Minuet and March’, with the words set to the music of the March ‘In the garb of old Gaul’, sung by a chorus of local singers.<sup>14</sup> Oakeley had the words printed in the programme for the Reid concert in 1867, describing them, as ‘spirited words adapted to the music of the march’ but it is not known if they were printed in the programme for 1866.<sup>15</sup>

The 1866 Reid concert continued with operatic overtures and arias, interspersed with songs written by Oakeley and an unidentified symphony in E flat by Mozart.<sup>16</sup> The programme included two items from Gounod’s *Faust*, a work first performed in London in 1863 with Tietjens in a leading role, although in Edinburgh the excerpts were sung by Madame Zandrina and Signor Stagno.<sup>17</sup> Tietjens performed an aria from Weber’s *Oberon*, an opera in which she had also appeared in London in 1863.<sup>18</sup> The addition of songs by the incumbent Professor of Music was described in the review as ‘a phenomenon which has not been witnessed for nearly a quarter of a century’.<sup>19</sup> This was a reference to the Reid concerts of Thomson and Bishop, both of whom had included their own compositions in the commemoration concerts of

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<sup>13</sup> Reid concert 1866. Since there is no extant printed programme for this concert, all details have been gleaned from press reports, particularly ‘The Reid Concert’, *Scotsman* 14 February 1866. Arditì was a violinist who had trained in Milan and in 1856 settled in London, where he became known as a conductor of opera and as a composer. Nigel Burton and Keith Horner, ‘Luigi Arditì,’ in *GMo* (Oxford: OUP, 2001) (accessed 14.10.14). The chorus is not identified in the press coverage of this event, but it is possible that it included some of the same singers who comprised the chorus for ‘Mr Howard’s concert’ on 11 February 1860. .

<sup>14</sup> The words set to the music of the march, attributed to Sir Harry Erskine, were first performed with orchestra and chorus at the Reid concert in 1843.

<sup>15</sup> RCP 1867. The printed programme from 1866 does not survive.

<sup>16</sup> ‘The Reid Concert’, *Scotsman* 14 February 1866, 3. The available newspaper article does not indicate which of the four symphonies in E flat written by Mozart between 1764 and 1788, was performed at the Reid concert in 1866. [possibly no. 39].

<sup>17</sup> It has not been possible to establish a forename or dates for Mademoiselle Zandrina. She is described as a niece of Mdlle Tietjens in *The Illustrated London News* (London, England), 25 March 1865, 279.

<sup>18</sup> Elizabeth Forbes, ‘Therese Tietjens’ in *GMo* (Oxford: OUP, 2001) (accessed 14.10.14).

<sup>19</sup> ‘The Reid Concert’, *Scotsman* 14 February 1866, 3.

1841, 1842 and 1843. Three four-part songs by Oakeley were sung by the chorus and there was an item for the soloists, his Canzonetta *Sempre piu t'amo* but there is no indication which soloists sang on this occasion.<sup>20</sup>

The concert was advertised on the day of the performance with mention that tickets were on sale to the public, hailed in the press as the start of a new regime with the expectation that year on year more tickets would be made available.<sup>21</sup> This was in significant contrast to previous years when the allocation of tickets had been limited by Donaldson. Presumably aware that relations between the Professor of Music and the students had not always been as amicable as might have been desired, Oakeley met the students in advance of the 1866 concert to learn about and understand their position over ticket allocation. Their understanding of the wishes of General Reid was that students were 'entitled' to free tickets for the Reid concerts—an understanding somewhat flawed and based on previous misinterpretations by students—and by not receiving free tickets they had felt neglected and pushed out.<sup>22</sup>

In the General's will and codicil, in respect of the commemoration concert, no mention was made of free tickets for anyone or that students should have priority to purchase tickets.<sup>23</sup> Despite this difference of opinion, Oakeley attempted to meet the demands of the students by offering them 400 complimentary tickets and admitting others on the night of the concert without tickets.<sup>24</sup> It was reported that Oakeley

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<sup>20</sup> The chorus master in 1866 was Adam Hamilton, son of David Hamilton (a local organ builder), and father of violoncellist and conductor, Carl Dreschler-Hamilton. Adam Hamilton featured in Reid concerts as a viola player, organist and conductor. With his son Carl, he assisted in the organisation of the Reid concerts and they received payment for their services, as detailed in the concert accounts. Carl Hamilton's mother was Caroline Dreschler (sister of Louis Dreschler) and he was known as both Carl Hamilton and Carl Dreschler-Hamilton.

<sup>21</sup> 'Reid Commemoration Concert', *Scotsman* 13 February 1866, 4. Concert advertisement. Tickets priced at 5s and 3s were available from two local music shops in George Street, Messrs Wood & Co. and Messrs Paterson & Sons.

<sup>22</sup> 'Reid Commemoration Concert', *Scotsman* 6 February 1866, 4.

<sup>23</sup> Reid, *Will and Codicil of General Reid*. EUL CRC Bs.3.36.

<sup>24</sup> 'Reid Commemoration Concert', *Scotsman* 6 February 1866, 4.

gave away a further 200 tickets to members of the University Court and others although there were complaints from members of the Town Council who had not been sent any tickets in 1866 despite their long association with the event.<sup>25</sup> Observing the interest in the concerts shown by the students, Oakeley wanted to offer them more than free tickets and resolved to involve the students in music-making at the University. Thus, within a year of taking office, he had introduced plans to develop a University Musical Society along the lines of a similar organisation he had known as a student at the University of Oxford.<sup>26</sup> The establishment of this new Society and Oakeley's role in its organisation will be considered briefly later in this chapter.

In the early 1860s, the Reid commemoration concert had lost its status as a significant occasion and the event had become just one amongst many other musical events and entertainments in the city. These included performances by members of the Edinburgh Society of Professional Musicians, the Edinburgh Choral Union and regular concerts by visiting musicians on tour in the capital. Following the success of the 1866 Reid commemoration concert, regarded as a high calibre occasion featuring international soloists that set the tone and standard for future concerts, Oakeley retitled them 'Reid Concerts'. The format and content of the concerts also changed, influenced perhaps by the invited conductors and soloists, and reflecting the style of concerts presented in Europe in the 1860s.<sup>27</sup>

## 4.4 Musical events in Edinburgh in the 1860s

Notable musical events of the time in Edinburgh included chamber music evenings under the banner of 'Madame Weisse's Classical Chamber Music Concerts',

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<sup>25</sup> 'Town Council Proceedings', *The Edinburgh Evening Courant*, 14 February 1866, 8; 'Reid Commemoration Concert', *The Courant* 14 February 1866, 2.

<sup>26</sup> Oakeley attended Christ Church College, Oxford from where he graduated in 1853 having been Secretary of the University Musical Society. Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 37.

<sup>27</sup> Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*, 186, 264-69. See also Appendix 12.1 for balance of programming at the Reid concerts.

presented in 1867 in the Hopetoun Rooms, by local piano teacher Madame Sophie Weisse.<sup>28</sup> Hungarian born Leontine Sophie Marquisdorff and her husband Heinrich Tragett Weisse, a blind Prussian teacher of languages in the city, who had fled the revolution in Germany in 1848, lived and worked in George Street in the city centre. Their daughter (Anna Maria) Sophie Weisse (1852–1945) would later meet and become a lifelong mentor to Donald Francis Tovey, who was appointed Professor of Music at the University of Edinburgh in 1914. On 29 January 1867 in a programme of solos, trios and quartets, Madame Weisse at the pianoforte was joined by Herren Hugo Daubert (1833–1882) violoncello, Adolph K  chler (1815–1873) violin, Mr Alexander Mackenzie violin with his son Mr Alexander C. Mackenzie (1847–1935) as accompanist.<sup>29</sup> Unusually, the programme referred to the make and type of piano used for the performance: described as ‘one of Broadwood’s New Drawing Room Grands, with Patent Metallic Pin-Piece’.<sup>30</sup> This concert was part of a well-received subscription series that offered opportunities for local musicians to ply their trade and attract new students, as well as affording the public the chance to hear performances of chamber music.

The success of this series was noted by Messrs Paterson & Sons, local music sellers, publishers, concert promoters and agents, instrument makers and piano specialists. They announced in March 1867 that they would be taking over the organisation of the series from Madame Weisse in November 1867, under the title ‘The Edinburgh Classical Chamber Concerts’.<sup>31</sup> This they did with the intention of

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<sup>28</sup> Madame Weisse concert flyers and programme 1867, Hopetoun Rooms, 72 Queen Street. EUL CRC Coll–411/1/5. These subscription concerts were promoted by arrangement with Messrs Paterson & Sons.

<sup>29</sup> Ibid. Herren K  chler, Daubert and Mr A. C. Mackenzie, were members of the orchestra at the Reid concert in 1867.

<sup>30</sup> Broadwood pianos of the type used in Madame Weisse’s concerts were made until 1895. The pitch of the pianos used in Edinburgh is not recorded, but German makers favoured equal temperament tuning and it is likely that the European musicians living and working in Scotland were familiar with and used this tuning system <<https://www.piano-tuners.org/history/wilkinson.html>> (accessed 22.07.14).

<sup>31</sup> Madame Weisse concert programme 1867, Coll–411/1/5. A string quartet led by Mackenzie with K  chler, Frederick Niecks and Daubert appeared in Patersons new series. It is interesting to note that Niecks was appointed successor to Oakeley as Professor of Music at the University of Edinburgh.

establishing these concerts permanently in Edinburgh and it was one of many musical ventures in Scotland with which Patersons were associated in the nineteenth century. Patersons concerts might have been considered complementary to the University's orchestral Reid concerts from 1867, but when in 1887 Patersons introduced an annual series of orchestral subscription concerts, the firm was clearly in direct competition.<sup>32</sup>

## 4.5 Reid concerts in 1867 and 1868

Leading international artists and new music had been introduced to the commemoration concert audiences by Donaldson, and Oakeley continued this format in 1866 with works including excerpts from *Faust* (1859) by Charles Gounod and *Martha* (1847) by Friedrich von Flotow.<sup>33</sup> In 1867 and 1868, Oakeley invited August Manns, and members of his Crystal Palace orchestra from London, to travel to Edinburgh and combine with local musicians to present the newly titled 'Reid Concerts'. Manns continued the trend of bringing high profile soloists to Edinburgh including pianists, Ernst Pauer (1826–1905) and Clara Schumann (1819–1896), widow of the composer Robert Schumann, and contralto Charlotte Sainton-Dolby (1821–1885) with her husband, violinist Prosper Sainton (1813–1890). The programming in these Reid commemoration concerts suggests a gradual move away from a largely choral and vocal-based repertoire, as seen in the Reid concerts of the 1840s, to a more orchestral style of programme, with fewer songs and a greater number of orchestral works.<sup>34</sup> Importantly, they reflected the style of programmes Manns and George Grove, secretary of the Crystal Palace orchestra, were presenting at the Crystal Palace concerts in London.<sup>35</sup> These were the style of

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<sup>32</sup> Paterson concert programmes from 1887 to 1939. CRC, Uncatalogued.

<sup>33</sup> RCP 1866. Perhaps not newly composed but possibly new to Edinburgh audiences.

<sup>34</sup> RCPs 1867, 1868.

<sup>35</sup> The musical life of the Crystal Palace has been investigated by Michael Musgrave, *The Musical Life of the Crystal Palace* (Cambridge: Cambridge University Press, 1995) and the concert programmes have been explored by Colin Eatock, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance', in *19<sup>th</sup>-Century Music*, vol 34, no. 1, 87-105.

concerts Oakeley wanted to bring to the Reid concert audiences with new music and new musical experiences intended to entertain and educate.<sup>36</sup>

At the first commemoration concert in 1841 the audience had heard Beethoven's Symphony no. 5, but in the intervening 25 years to 1866, symphonic works had rarely been heard at the Reid concerts. Manns brought to Edinburgh in 1867, Beethoven's Symphony no. 6, 'Pastoral', heard at a Reid concert in 1847 and, in 1868 the Symphony no. 5, 'Reformation' by Mendelssohn. He also offered the first opportunity for paying members of the public at a Reid concert to hear the delights of the concerto form for solo instrument accompanied by a symphony orchestra. The first known example of a concerto for pianoforte with orchestra heard at a Reid concert had been in 1858 when Arabella Goddard had performed Beethoven's Pianoforte Concerto no. 5 in E flat major, when tickets had been restricted: now in 1867 the public had the chance to hear Pauer perform Weber's *Konzertstück* in F minor, op. 79.<sup>37</sup> In this same programme, Sainton performed Mendelssohn's Violin Concerto in E minor, op. 64, and both Pauer and Sainton offered solo items.<sup>38</sup> The orchestra comprised mainly London musicians, including Otto Manns (the younger brother of the conductor), and was led by Sainton. It was, however, augmented by various local musicians: Kùchler in the first violin section, A. C. Mackenzie who led the second violin section, Daubert and Carl Drechsler-Hamilton (1846–1900) in the violoncello section, Messrs James and Alexander Wallace in the double bass section, and Mr Richard Geissler on drums; the latter also acted as librarian.<sup>39</sup> With the exception of Daubert, these local musicians also appeared in the orchestra listing for the 1868 Reid concert.<sup>40</sup>

In 1866 Oakeley had introduced some of his own songs to the programme and this he continued to do at Reid commemoration concerts until 1891 (with the

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<sup>36</sup> Examples of Crystal Palace Orchestra repertoire in season 1867-1868 are given in Appendix 11.2. Programmes of the Saturday Concerts, Crystal Palace, 1867–1904.

<sup>37</sup> RCP 1867. This Weber work featured at four Reid concerts between 1867 and 1888.

<sup>38</sup> Ibid.

<sup>39</sup> RCP 1867, Orchestra listing. (See also Reid concerts database).

<sup>40</sup> RCP 1868, Orchestra listing.



exception of 1873). Two of Oakeley's ballads in the 1867 programme were sung by the soprano Charlotte Sinton-Dolby. Her voice was known to Oakeley as he had heard her perform in the early 1860s: at the Mendelssohn Festival (Crystal Palace, 1860); and at the Gloucester Festival (1862), when she had performed his song 'Break, Break' set to words by Alfred Lord Tennyson.<sup>41</sup> On this occasion, the poet Tennyson had objected to the repetition of his words and phrases and told Oakeley 'You musical fellows, make me say twice what I said only once!'. The first of the three songs by Oakeley given by Madame Sinton in 1867, 'Home they brought the warrior dead', was also set to words by Tennyson.<sup>42</sup> The review of the concert commented again on the allocation of tickets, suggesting that although many tickets had been given away 'those that had been purchased were worth double what they cost'. Oakeley was praised for his 'wisdom of reverting to the old system of selling tickets' and for 'ensuring an audience who care somewhat for the music'. The concert was well received, with the only criticism being the overlong programme that could have benefitted from fewer vocal items, one reviewer remarking that 'singers can be heard often but good orchestral performances were heard so seldom'.<sup>43</sup>

Of the visiting musicians invited by Oakeley to participate in the Reid concerts in the late 1860s, some were members of a coterie who contributed regularly to a series of popular chamber music concerts at St James's Hall in London.<sup>44</sup> Presented by Mr S. Arthur Chappell (1834-1904), younger son of Samuel Chappell who had

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<sup>41</sup> Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 72.

<sup>42</sup> Ibid. The other two songs were nos. 2 and 5 from *The Troubadour*, op. 1; in the same 1867 programme Mr William Cummings sang Oakeley's 'Farewell! if ever fondest prayer', op. 15, no. 1.

<sup>43</sup> 'Reid Commemoration Concert', *The Courant* 14 February 1867, 2.

<sup>44</sup> London's St James's Hall had opened in 1858, just one year before Edinburgh's University Music Class Room. It was built by the publishing firms of Chappell and Cramer as a venue for orchestral and chamber concerts. Chappell's built pianofortes, sold musical instruments, published music and promoted concerts. The Monday popular concerts were under the guidance of S. Arthur Chappell and the leading performers of the day took part. *Chappell*, W. H. Husk, Margaret Cranmer, Peter Ward Jones and Kenneth R. Snell, *Grove Music Online* (Oxford: OUP, 2001) (accessed 23.04.18).



established a music publishing business in London in 1812, these concerts took place on Mondays and Saturdays between November and March. On other weekdays the musicians travelled to give performances in various cities around the country, including Edinburgh.<sup>45</sup> One member of this coterie was Madame Clara Schumann who made regular visits to Britain to give concerts and on her first visit to Scotland in 1867 gave two recitals in Edinburgh's Music Hall, on 16 January and 9 March.<sup>46</sup> Madame Schumann was the soloist at the 1868 Reid concert conducted by Manns with local musicians joined by players from the Crystal Palace Orchestra, led by John Carrodus (1836–1895). Oakeley must have been delighted to welcome her to Edinburgh as he had met and heard her play in Europe before taking up the Professorship.<sup>47</sup> At this concert Madame Schumann performed Beethoven's Pianoforte Concerto no. 5 in E flat, op. 73 and four pianoforte solos in the second half of the programme, including three by her late husband, Robert.<sup>48</sup>

## 4.6 Charles Hallé and the Reid Concerts

Charles Hallé was another member of the coterie of musicians who played at the popular Monday evening concerts in London promoted by Chappell. He was a regular visitor to Edinburgh giving pianoforte recitals each year, usually in November. He visited Edinburgh twice in 1868, giving afternoon recitals in the Music Hall on 21 November and 12 December, and it is possible that Oakeley attended these concerts and took the opportunity to speak to Hallé about his plans to raise the profile of the annual Reid concerts.<sup>49</sup>

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<sup>45</sup> The musicians included: violinists Henry Blagrove (Reid 1864, 1865, 1866) and J. B. Zerbini (Reid 1864), Prosper Sainton (Reid 1867), violoncellist Alfredo Piatti (Reid 1866), singers Miss Cecilia Westbrook (Reid 1864), William Hayman Cummings (Reid 1864, 1867 and 1870), Charlotte Sainton-Dolby (Reid 1867) Sims Reeves (Reid 1869), and pianists Miss Arabella Goddard (Reid 1858), Ernst Pauer (Reid 1867) and Clara Schumann (Reid 1868).

<sup>46</sup> 'Mr Chappell's Concert', *Scotsman* 17 January 1867, 2; 'Madame Schumann's Pianoforte Recital', *Scotsman* 11 March 1867, 2.

<sup>47</sup> Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 96.

<sup>48</sup> RCP 1868. 'The Reid Concert', *Scotsman* 15 February 1868, 2.

<sup>49</sup> 'Mr Halle's concert', *Scotsman* 23 November and 14 December 1868, 2, 3.

Prior to and following the 1848 revolutions in many European cities, musicians from Germany, Austria, Italy, France and Belgium, travelled to Britain in search of new opportunities, bringing their high standards of musicianship. As the word spread about the higher salaries available in Britain, networks of musical friends and colleagues developed across the country and created a ready supply of experienced musicians.<sup>50</sup> The knowledge exchange and skills brought by these musicians complemented the work of those British musicians, such as the violinist A. C. Mackenzie, who had travelled to Germany to learn their craft and returned to Britain to work as performers and teachers. The facilities, skills and finances to work with a full-time professional orchestra with adequate rehearsal time and regular performance opportunities had raised the standard of the Crystal Palace Orchestra under Manns, and Hallé was developing similar orchestral skills in Manchester.<sup>51</sup>

Manns and Hallé were two of a growing number of musicians from Germany who came to live and work in Britain in the late nineteenth century. Hallé travelled from Germany to live in Paris in 1836 and remained there for 12 years before fleeing the city in 1848 and settling with his family in London, where he performed as a pianist and conductor. He moved to Manchester in 1853 to become conductor of the Gentleman's Concerts and, thanks to the financial support of the German business community in Manchester, was encouraged to stay in the city and establish a permanent full-time orchestra, as Manns had done in London at the Crystal Palace.<sup>52</sup>

Beginning in 1857, Hallé and his orchestra had established a regular winter series of concerts in Manchester that continued until Hallé's death in 1895. As a full-time band, Hallé's orchestra had time and opportunity to work on a range of orchestral material and introduce new works to their Manchester audiences. Oakeley was keen to bring these high standards of orchestral playing and variety of

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<sup>50</sup> Manz, 'Intercultural Transfer and Artistic Innovation: German Musicians in Victorian Britain', 164.

<sup>51</sup> Beale, *Charles Hallé: A Musical Life*, 87-96.

<sup>52</sup> *Ibid.*

repertoire to the Edinburgh audiences at the annual Reid concerts.<sup>53</sup> In his ambition to broaden the appeal and repertoire of the Reid concerts, he invited Hallé and his Manchester orchestra to give the Reid concert in February 1869.

## 4.7 Halle's first Reid concerts in 1869 and 1870

While no financial accounts survive for the Reid concerts from 1866 to 1868, Oakeley would have been aware of the costs of bringing leading artists from London and Manchester to Edinburgh, and the limited funds at his disposal to meet them.

Oakeley's arrangement with Hallé for the Reid commemoration concert in 1869 was a fixed fee of £300—his full allocation for the concert from the Reid Bequest—for an orchestra, conductor, and soloists, inclusive of return rail fares from Manchester, confident of meeting other concert costs from ticket and programme sales.<sup>54</sup> Hallé's first Reid concert in 1869 featured one symphony, one concerto and three overtures, one further orchestral work, plus a selection of songs and pianoforte solos with the singers Edith Wynne (1842–1897) and Sims Reeves (1818–1900).<sup>55</sup> On this occasion, Hallé doubled as conductor and pianoforte soloist in Mendelssohn's Pianoforte Concerto no. 2 in D minor, op. 40, and a selection of pianoforte solos by Bach, Schumann and Chopin.

The success of the 1869 Reid concert and the public interest in the quality playing of Hallé's orchestra encouraged Oakeley to invite Hallé and his orchestra to return in 1870. The programmes for these two Reid concerts were similar in style to those presented by Manns in 1867 and 1868 and continued the trend towards fewer vocal items and more orchestral items.<sup>56</sup> There was some notable repetition in the programming in these early years, which suggests that Oakeley did not have complete control over the works performed: both the 1867 and 1870 concerts

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<sup>53</sup> Batley, *Sir Charles Halle's Concerts in Manchester: Whole of the Programmes of Concerts, from January 30th 1858 to March 7th 1895*.

<sup>54</sup> Reid concert accounts 1870. EUA IN1/MUS/RET/1.

<sup>55</sup> RCP 1869.

<sup>56</sup> RCPs 1867, 1868, 1869, 1870.

featured the *Konzertstück* in F minor, op. 79 by Weber and the overture *Guillaume Tell* by Rossini. In the 1867 programme book Oakeley had written of Rossini, 'his greatest overture makes as good a postlude to a concert as prelude to an opera, and never fails to rouse the most apathetic audience'.<sup>57</sup> The work featured again at the Reid concert in 1870, when Oakeley described the piece as 'the most brilliant overture [...]' and wrote that 'no instrumental composition makes a more effective finale to any concert [...]'.<sup>58</sup> In his programme note for the 1890 concert this enthusiasm for the work again shone through as he observed:

perhaps no overture makes a more brilliant finale and here is another reason for its introduction at the end of the Reid Concert, the fiftieth since its institution, the twenty-fifth given by the fifth professor and the sixtieth concert since, in 1869, the Reid Commemoration developed to an Orchestral Festival.<sup>59</sup>

This popular overture was programmed by Oakeley on no less than five occasions between 1867 and 1890.

Also in 1870, Oakeley invited Hallé to include an additional concert in the Music Hall earlier on the day of the Reid concert. It was reported in *The Musical Times* that 'this extra morning concert would enable persons who were disappointed in obtaining tickets for the later performance to have the opportunity of hearing Mr Hallé's orchestra in some of the greatest orchestral works'.<sup>60</sup> This innovation set the seed for an annual Edinburgh Orchestral [Reid] Festival that would be presented each February until 1891.<sup>61</sup> The additional concert in 1870 included the Symphony no. 4 by Mendelssohn, the overture *Egmont* by Beethoven, the overture *Oberon* by Weber and pianoforte solos played by Hallé. Vocal items were performed by Mr

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<sup>57</sup> RCP 1867.

<sup>58</sup> RCP 1870. Described by Oakeley as the 'thirtieth Reid Concert' but, because there was no concert in 1844, it would have been more accurate to describe it as the twenty-ninth.

<sup>59</sup> RCP 1890.

<sup>60</sup> 'Brief summary of country news', *MT* 1 March 1870, 407. Although described as a 'morning' concert, it is not known whether the performance occurred in the morning or afternoon. The question arises because subsequent 'morning' concerts at Reid Festivals were given at either 2.00 pm or 2.30 pm.

<sup>61</sup> Reid Festivals were also known as Edinburgh Orchestral Festivals.

William Cummings (1831–1915) and Miss Wynne, with Madame Wilma Norman-Neruda (1838–1911) offering the Adagio and Rondo from the Violin Concerto in E major by Henri Vieuxtemps (1821–1881).<sup>62</sup> These artists appeared again in a different programme at the Reid commemoration concert in the evening; while there may have been some repetition of solo and vocal items, this has not been possible to verify, as the Reid Festival programme does not survive.<sup>63</sup> Importantly, Oakeley's decision to offer high quality orchestral concerts to the Edinburgh public and to establish an arrangement with Hallé to provide the orchestra for an annual Reid Festival, would shape the style and format of the Reid concerts for the next 22 years.

## 4.8 Organ recitals

In a further innovation Oakeley established, in season 1868–1869, a series of organ recitals in the Music Class Room at which, in early February each year, he offered arrangements of some of the music audiences could expect to hear at the Reid commemoration concerts.<sup>64</sup> An example was in 1870 when Oakeley gave an organ recital on 3 February that offered a selection of works on the programme for the Reid commemoration concert on 12 February (detailed below):

- Recit and Air, 'The Mighty Master', 'Softly sweet in Lydian measure' (*Alexander's Feast*) ... *Handel*
- Recit and Air, *Solitudine amiche, Zeffiretti lusinghieri (Idomenè)* ... *Mozart*
- Adagio (March funèbre), *Eroica* Symphony ... *Beethoven*
- Romance, 'Rose softly blooming' (*Azor and Zemira*) ... *Spohr*
- Air de Ballet, 'Rosamunde' no. 9 ... *Schubert*

In addition, Oakeley included Handel's overture to *Alexander's Feast*, a transcription of an aria by J. S. Bach, *Mein gläubiges Herze frohlocke*, and a Liebeslied of his own

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<sup>62</sup> Reid Festival concert (RFC), 12 February 1870. The Reid commemoration concert was on the same day at 7.30 pm. RCP 1870. MT 1 March 1870, 407.

<sup>63</sup> Reid Festival concerts programmes from 1871 to 1891 are available in the EPL: Music Box 18a.

<sup>64</sup> Oakeley presented at least eight fortnightly organ recitals in the Music Class Room each season between November and March.

*Glückliche Stunden*.<sup>65</sup> His organ recitals were presented with a printed list of works but without programme notes and, as reported in the press:

Professor Oakeley prefaced his performances by a few remarks on the various pieces, referring such of the audience as were to be present at the Reid Concert to the concert-book (to be published in a day or two by Mr Grant, Princes Street), more particularly for two detailed accounts of Beethoven's *Eroica* Symphony.<sup>66</sup>

One special organ recital was that given in the Music Class Room on 11 February 1873. The programme featured an unidentified *Adagio* by Beethoven, a rendition of General Reid's well-known March 'In the garb of old Gaul' and on this occasion the audience stood up, a tradition that had become associated with the Reid commemoration concerts.<sup>67</sup> The programme concluded with Mendelssohn's *Marche Funèbre* dedicated to the memory of the late Professor of Music, Henry Hugo Pearson (Pierson) who had died two weeks earlier.<sup>68</sup> At an organ recital on 7 March 1884 a Funeral March, composed by Oakeley in memory of his friend the composer and conductor John Hullah who had died on 21 February, was performed by one of the music students.<sup>69</sup>

## 4.9 Reid concerts in the 1870s and 1880s

The annual visit of the Hallé orchestra to Edinburgh each February afforded scope for repetition of works previously performed at Reid concerts but with larger forces.

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<sup>65</sup> Organ recital, Scotsman 4 February 1870, 6; (The Bach aria may have been from Cantata 68); RCP 1870.

<sup>66</sup> Ibid.

<sup>67</sup> Possibly a keyboard reduction of the second movement of Beethoven's third symphony, which is a funeral march and marked *Adagio assai*. The tradition of the audience standing for the March was apparently continued at Reid orchestral concerts until 1893 and again between 1917 and 1941.

<sup>68</sup> One of Oakeley's predecessors at Edinburgh, Professor Henry Hugo Pierson died in Leipzig on 28 January 1873. This may have been one of Mendelssohn's Songs without Words: op. 62, no.3; Clive Brown, 'Pierson, Henry Hugo (1815–1873)' in *ODNB online ed.* (Oxford: OUP, 2004) (accessed 19.11.16).

<sup>69</sup> 'Music in Edinburgh', *MT* 1 April 1884, 210.

This was identified by Oakeley in 1871 when he wrote in the programme note for Beethoven's overture *Leonora* no. 3:

This 'Emperor' of Overtures was in the programme of the Reid Concert of 1868. An opportunity is now given of hearing it played by a considerably larger orchestra.<sup>70</sup>

Certainly, there is evidence that the Hallé orchestra had a larger string section than the one Oakeley assembled from Crystal Palace players and Edinburgh musicians in the late 1860s: 14 first violins (up from nine); 12 second violins (up from nine); eight violas (up from five); seven violoncellos (up from five); and eight double basses (up from five).<sup>71</sup> In the 1872 Reid concert printed libretto Oakeley again mentioned the orchestra when he noted in respect of the overture *Der Freischütz* by Weber:

one reason which has led to the selection of this well-known overture is to enable the audience to appreciate the remarkable efficiency of the horn players in the orchestra this evening assembled.<sup>72</sup>

This could suggest that Oakeley had already heard the piece played by the Hallé orchestra or that Hallé had passed on this information to Oakeley for inclusion in the programme.<sup>73</sup> The overture had been performed by the Hallé orchestra as part of their Thursday series in Manchester on 26 October 1871.<sup>74</sup>

In 1867 and 1868, Manns had conducted the Reid commemoration concerts from the rostrum and brought instrumental soloists to perform concertos with the orchestra. By contrast, Hallé performed as both solo pianist and conductor at the Reid concerts between 1869 and 1891 (except 1875). In the printed programmes there was nothing to indicate if the pianoforte concertos were led from the

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<sup>70</sup> RCP 1871.

<sup>71</sup> Figures taken from RCPs 1868 and 1871. Orchestra listings show an orchestra of 54 in 1868 and 72 in 1871.

<sup>72</sup> 'Libretto' was the name given by Oakeley to his printed concert programmes. RCP 1872 list of players.

<sup>73</sup> There is no extant correspondence between Oakeley and Hallé to give further information on the programme planning.

<sup>74</sup> Batley, *Sir Charles Halle's Concerts in Manchester* in 1871.

keyboard, or if the orchestra leader either directed from the front desk of the violins or stepped up to conduct. However, an important clue is provided by a review of the 1872 Reid concert, which identifies the Edinburgh-born leader of the orchestra, Charles Seymour, as conductor of the Mendelssohn concerto:

Mendelssohn's Concerto in G minor was charmingly performed by Mr Hallé who was enthusiastically recalled. The accompaniments of the orchestra, under the conducting of Mr A. C. Seymour, were characterized by the usual refinement and delicacy.<sup>75</sup>

This suggests that the leader may have been in the habit of conducting the orchestra when Hallé took the role of concerto soloist, though the 1872 programme itself makes no mention of this. Further evidence for the orchestra leader taking over as conductor during concerto performances is provided in the libretto for the 1888 concert for the *Konzertstück* in F minor, op. 79 by Weber. This work was performed by Hallé at the Reid concerts in 1870 and again in 1880 and 1888. In 1888, the programme-note used for the Weber concerto in 1870 was reprinted; Hallé was listed as the soloist, and Herr Ludwig Straus [sic], the leader of the orchestra, was listed as the conductor.<sup>76</sup>

Vocalists who came to Edinburgh with Hallé were often soloists who had worked with his orchestra in Manchester during the season. As a result, the Reid Festival audiences were given the chance to hear such important British vocalists as Anna Williams (d. 1924) (in 1884, 1889, 1890) and Edward Lloyd (1845–1927) (in 1876, 1883, 1887, 1890).<sup>77</sup> Visiting international soloists included Emma Thursby (1845–1931) from the United States and Amy Sherwin (1855–1935) from Australia.<sup>78</sup> When Emma Thursby came to Edinburgh in 1879 she gave the first performance at a

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<sup>75</sup> 'Brief summary of country news', *MT* 1 March 1872, 419-420. There was a misprint in the review which gave the initials of Mr Seymour as A. C. instead of C. A. Charles Alexander Seymour was leader of the Halle Orchestra at the Edinburgh concerts from 1869 to 1875. <<https://ancestry.co.uk>> (accessed 21.11.15).

<sup>76</sup> RCP 1888.

<sup>77</sup> RCPs 1876, 1883, 1884, 1889 and 1890.

<sup>78</sup> RCPs 1879 and 1887.



Reid concert of Oakeley's, 'O Swallow, Swallow flying, flying south' from *The Princess* op. 24, no. 3, set to words by Tennyson.<sup>79</sup> This suggests that Oakeley had perhaps heard her sing in Manchester, where she had performed with the Hallé orchestra on four occasions during the 1878–1879 season before coming to Edinburgh, and invited her to sing one of his songs.<sup>80</sup> Miss Thursby was a leading American soprano who in the late 1870s signed a \$100,000 contract for a tour of north America.<sup>81</sup> In February 1887, Amy Sherwin, known as 'The Tasmanian Nightingale', offered items by Weber and Felicien David (1810–1876); and an Oakeley song was given by the tenor, Edward Lloyd.<sup>82</sup> Many well-known vocal items would have had orchestral accompaniment, specially arranged for the occasion and others may have been accompanied on the piano by Hallé or possibly, for the Oakeley songs, by the composer himself but this is not clear from the available evidence.

Hallé did not bring any solo pianists to the Reid Festivals and he did not work with local pianists; if there was a pianoforte concerto or solo pianoforte item he performed it himself. He also brought only one instrumental soloist to the city who was not a member of the Hallé orchestra, the violinist Wilma Norman-Neruda. She came almost every year to Edinburgh with the orchestra, missing only in 1876, 1877, 1887 and in 1891 (due to ill health), when she performed violin works with orchestra and offered solo items but rarely appeared as a soloist in Manchester where violin concertos and solos were often performed by Joachim.<sup>83</sup>

Choral items were not a feature of the Hallé orchestra concerts in Edinburgh and there were calls in 1884 for at least one of the Reid Festival events to be a choral-orchestral concert with one comment in the press suggesting:

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<sup>79</sup> RCP 1879.

<sup>80</sup> Batley, *Sir Charles Halle's Concerts in Manchester in 1878–1879*.

<sup>81</sup> Editors of Encyclopaedia Britannica, 'Emma Cecilia Thursby,' in *Encyclopædia Britannica online ed* (Encyclopædia Britannica, inc, 2016) (accessed 12.06.16).

<sup>82</sup> RCP 1887.

<sup>83</sup> Ibid. In 1888, Wilma Norman-Neruda became Hallé's second wife.

[...] that one at least of these annual concerts should be chiefly choral, the members of Professor Oakeley's classes taking part. This would probably be as much in the spirit of the will of the benevolent founder of the chair, the only one in Scotland as yet, as are the Orchestral Concerts.<sup>84</sup>

This wish was granted in 1890 at the second concert of the Reid Festival on 14 February when, in co-operation with the ECU, the first half of the concert was given over to a performance of Mendelssohn's 'Hymn of Praise'.<sup>85</sup>

## 4.10 Finances

Oakeley was responsible for the management of all fees and expenses relating to the organisation of the Reid commemoration concerts and there are some surviving records. He had the grant of £300 from the Reid Bequest plus the income from ticket sales to finance the Reid commemoration concerts each year and this grant did not increase during Oakeley's professorship. Extant records of concert finances for the period 1871–1875 and limited figures to 1882 give an insight into the costs and the fees paid to individual musicians.<sup>86</sup> In 1871, for instance, the first Reid concert under Oakeley for which accounts are available, the sale of tickets added significantly to the money provided by the bequest. The music shops of Messrs Wood and Co. and Messrs Paterson and Sons raised £120 9s 9d and £105 1s 0d respectively, from the sales of tickets, 'after deduction of music sellers' charges for commission'.<sup>87</sup> The 1871 concert accounts show the income from ticket sales and other sources (including a sum carried over from the previous year) as £241 10s 8d, which when added to the Reid Bequest grant of £300 made a total of £541 10s 8d. to meet the concert costs, including the printing of the programmes.<sup>88</sup> Extracts from the income and expenditure account for the 1871 Reid concert are outlined in

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<sup>84</sup> 'Music in Edinburgh', *MT* 1 March 1884. 156.

<sup>85</sup> RCP 1890. 'Music in Edinburgh', *MT* 1 February 1890. 92.

<sup>86</sup> The figure of £300 from the Reid Bequest did not increase during Oakeley's professorship.

<sup>87</sup> Reid concert accounts 1871. EUA IN1/MUS/RET/1.

<sup>88</sup> *Ibid.*

Appendix 13.2. These accounts included a figure of £405 paid directly to Hallé, as shown in the receipt below:

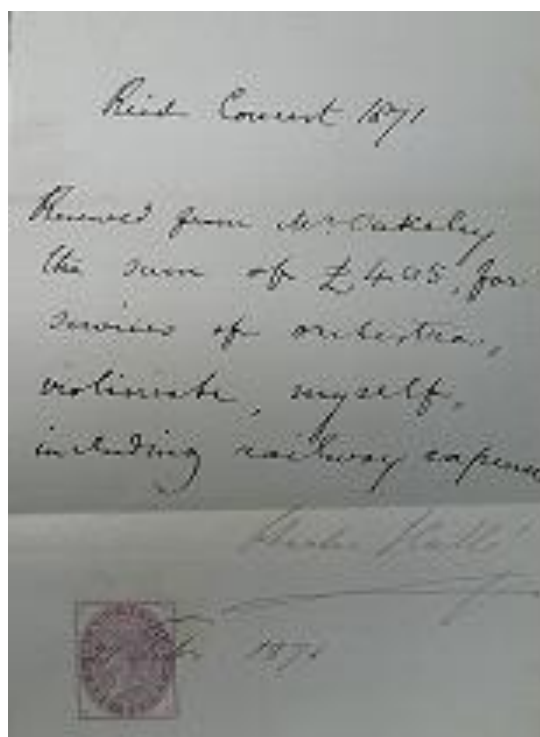


Figure 4. Receipt signed by Halle for £405 in respect of the 1871 Reid concert.<sup>89</sup>

The fees paid to local musicians in 1871 included 5 guineas to the double bass player Wallace, and 3 each to the first violinists MacKenzie and Kuchler, who were invited to join the Hallé orchestra for the two Edinburgh concerts with one rehearsal.<sup>90</sup> While this gives an indication of the fees paid to orchestral musicians in the early 1870s, it does not provide a full picture since Hallé's fee was not broken down into separate payments to individual musicians or transport costs, as shown on the above receipt. Other expenses included a figure of £1 10s paid to Peter Lawson & Son for the loan of plants to decorate the hall and the front of the Music Hall platform for the Reid commemoration concert on 13 February and the Reid

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<sup>89</sup> Ibid.

<sup>90</sup> The greater amount paid to Wallace in 1871 may have been to cover his portorage costs as there is nothing else to suggest why he would have received more than the two local violinists. Wallace played at the Reid concerts in 1867, 1868, 1869 and 1871 but not in 1870 or after 1871, and perhaps he was owed money from one of his previous appearances.

Festival concert on 11 February. By 1875, this charge had risen to £6 10s for 'decorative and evergreen plants', suggesting an increase in the number or quality of plants hired for the concerts. Oakeley also displayed on the platform for the Reid commemoration concert small busts of four composers and a framed portrait of General Reid—decorative 'minor arrangements' described in the press as 'perfect'.<sup>91</sup>

There was an overlap in respect of the costs and expenses associated with the commemoration concert and the one or two additional Festival concerts each season but there are no known figures relating to the costs of the additional Edinburgh [Reid] Festival concert(s). An explanation for this was given by Oakeley in 1890:

The two supplementary concerts are unconnected with the Reid concert, excepting that advantage has been taken of the orchestra and artistes engaged for that concert to give the public additional performances, to which some 200 students receive free admission. These have been undertaken at the sole risk and responsibility of the Professor of Music.<sup>92</sup>

This implies that the income from the ticket sales for the additional concert(s) was paid directly to Oakeley who, having negotiated terms with the music sellers and the proprietors of the Music Hall, apportioned the accounts as required. The accounts for the Reid concert in 1871 show that he was billed for the hire of the hall for the Reid Festival concerts with only one hall hire charge attributed to the Reid concert: there is no indication of how the remaining hall hire costs and charges for cushions etc. were broken down. The overspend on the 1871 commemoration concert was £16 9s 2d carried over to the following year, and the records of concert finances for the seasons to 1875 show that Oakeley was just about covering his costs in these early years. Oakeley's brother Edward later commented that while some had surmised that the Professor had made profit from the additional Festival

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<sup>91</sup> The review of the 1874 Reid concert identifies the busts as those of Bach, Beethoven, Mendelssohn and Schumann. *MT*, 1 March 1871, 24.

<sup>92</sup> Statement by the Professor of Music to the Scottish Universities Commission, March 1890. EUL CRC Acc 96/14.

concerts, the truth was that many concerts had lost money.<sup>93</sup> This was perhaps in part due to falling ticket sales and competition from the newly established Paterson concerts which began in 1887. The fact that the documentation is not available to confirm or deny this might perhaps explain the missing late-1870s and 1880s Reid concerts accounts.

#### 4.11 Additional expenses

The financial responsibilities of the Professors of Music included the arrangements for the concerts, the organisation and planning of the teaching during the academic year and, after 1859, the expenses and maintenance of the Music Class Room. The latter included such costs as coal, water, stationery, music, and incidental expenses.<sup>94</sup> To meet these costs Oakeley received from the University a sum of £300 for classroom expenses plus £200 to pay for teaching and janitorial assistance and his salary of £420 (more than double that of other professors in the Faculty of Arts at that time).<sup>95</sup> To assist the Professor of Music in his teaching duties and in looking after the building, a young organ builder named Henry Thomas Wellbeloved (1832–1891) came from London in 1869 to take up a position as janitor and hall-keeper at the Music Class Room, where he lived with his wife and three sons.<sup>96</sup> Oakeley may have met him in London in the 1860s and invited him to come to Edinburgh to look after the organ in the Music Class Room. Equally Wellbeloved may have been recommended to Oakeley by the organ builders, William Hill & Son of London, the firm of organ builders who had installed the Music Class Room instrument in the early 1860s.

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<sup>93</sup> Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 130.

<sup>94</sup> Other University departments were still in the main College building, where the professors had fewer responsibilities for the maintenance and upkeep of the building.

<sup>95</sup> See University of Edinburgh calendar, 1866–1867 for a list of professorial salaries.

<sup>96</sup> Census records for the year 1871 show the family living in the basement of the building <<https://scotlandsppeople.gov.uk>> (accessed 14.09.13).

Oakeley and Wellbeloved (also known as Wellby<sup>97</sup>) worked closely together throughout Oakeley's professorship. Wellby looked after the instruments, the museum, the library, the security and maintenance of the building, and acted as accompanist, secretary and general assistant to the Professor. The detailed incidental expenses associated with the Music Class Room each season were kept by Wellby in little notebooks e.g. 'Music Class Room Accounts 1873–1874' or as receipts bundled together by season.<sup>98</sup> Oakeley kept small notebooks e.g. '1873–1874 Account of Charge and Discharge between H. S. Oakeley, University of Edinburgh and The Reid Fund (Music Chair)' that detailed the Reid concert accounts each season, fairly complete from 1870 to 1882. These records provide important evidence concerning the relationship between the two men and give a perspective on the concerts, not obvious from the printed concert programmes, the newspapers and journal reports.<sup>99</sup>

Although Henry himself died in 1890, his sons developed the family organ maintenance and instrument repair business in the city, and according to receipts for work undertaken, continued to live in the basement of the Music Class Room, for at least the next 50 years.<sup>100</sup> Following Oakeley's retirement, the family supported Professors Niecks and Tovey well into the twentieth century and under Tovey, Charles Wellby became Reid Orchestra librarian.

## 4.12 The 'Libretto etc ...' of the Reid concerts

For his second Reid concert in 1867 Oakeley reintroduced printed programme books, in a style reminiscent of Thomson and Bishop in the 1840s, described for the

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<sup>97</sup> Soon after his arrival in Edinburgh, Wellbeloved chose to use the surname Wellby. Wellby's record books of Music Class Room accounts date from January 1870, suggesting that the family probably arrived in Edinburgh during 1869. By the census of 1881 the family was identified as Wellby <<https://scotlandspeople.gov.uk>> (accessed 14.09.13).

<sup>98</sup> Music Class Room accounts 1873–1874. EUA IN1/MUS/RET/1.

<sup>99</sup> Music Class Room and Reid concert accounts, 1870–1882, EUA IN1/MUS/RET/1.

<sup>100</sup> Wellby's death was recorded in the University of Edinburgh *Senatus* minutes and in the University Calendar 1891–1892. Wellby family receipts for instrument repair and maintenance appear in the Reid concerts accounts from 1874 to the 1930s.

first two years as 'libretto' and thereafter as 'libretto etc'. For the additional Reid Festival concerts, however, simple folded sheets were provided, with only the names of the principal artists and a list of works: there were no programme notes, an indication that Oakeley wanted to limit printing costs. By contrast, he provided extensive analytical programme notes for most of the works performed at the Reid commemoration concerts between 1867 and 1891. They were written either by Oakeley himself, or, from 1869 by Oakeley, Hallé and others including Grove, and were often complemented by musical examples. Examples of works for which the programme notes had been written by Manns or Grove, used previously at the Crystal Palace concerts, and reprinted with permission in an abridged form in Edinburgh, are shown in the following paragraphs. To assist the audience further, vocal texts in the original language, sometimes with additional translations, were printed; in such cases, accompanying notes do not appear.

Oakeley had first become acquainted with Grove in 1860 when the latter wrote in response to an article he had written in his capacity as music critic of *The Manchester Guardian*, describing the 1860 Mendelssohn Festival at the Crystal Palace in Sydenham. Grove, some ten years Oakeley's senior, was impressed with the article, but concerned that the reviewer's experience of the occasion had been influenced by the seat he was allocated. In his letter to Oakeley, Grove wrote:

One so well able to appreciate, and to describe what he appreciates, ought to have the best place in the building. Pray accept my best thanks for your report. It is but too seldom one finds one like it in the newspapers. I should like very much to meet you and hope to have that pleasure before long. Meanwhile, believe me, yours faithfully, George Grove.<sup>101</sup>

This letter marked the beginning of a long friendship between the two men and was evidence of their mutual appreciation of musicianship. Importantly, Grove allowed some of the programme notes he provided for the Crystal Palace concerts to be reused, albeit in an abridged form, for Oakeley's Reid concerts. Acknowledgements

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<sup>101</sup> Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 67.

in the Reid concert librettos were made with the inclusion of a printed attribution. Examples included '[G.]' at the end of notes attributed to Grove, or the words, 'From a Crystal Palace Programme', 'From the 'Times', 'From the Book of Words from a 'New Philharmonic' Concert', 'Abridged from a Liverpool Philharmonic Programme'.

The 1869 Reid concert libretto offered readers two different descriptions of Beethoven's Symphony no. 7 in A major, op. 92, both printed with musical illustrations. The first, 'From the Book of Words from a "New Philharmonic" Concert' was attributed to W.P. (possibly Walter Parratt), taking nine pages of the programme, and the second 'From a Crystal Palace Programme', '[G]' [sic] taking six pages of the programme.<sup>102</sup> An example of extra information contributed by Oakeley is found in the same libretto, in the note on the Mendelssohn Concerto in D minor for pianoforte and orchestra, op. 40. To this note Oakeley added the words 'This Concerto, the principal themes of which are here appended, was first played in public by Mendelssohn himself at the third Gewandhaus Concert of the season, 1837–1838, at Leipzig'.<sup>103</sup> Oakeley's librettos or programme books provided notes (or as he writes 'descriptions of the music') with musical examples for some pieces and for others, a simple title. The texts supplied by Hallé for Reid commemoration concert programmes from 1869 may also have been proof-read by Hallé's friend in Edinburgh, Georg Lichtenstein.<sup>104</sup> In this regard Hallé said of his friend, 'to his kindness in correcting the proofs of my local programmes I owe it that they were free of blunders, which was often not the case in other towns, where I had not the opportunity of revising them myself'.<sup>105</sup>

The printed libretto for the Reid concert in 1869 was a 32-page programme book, printed on large post octavo paper and featuring a teal blue outer cover with gold

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<sup>102</sup> Parratt was a regular conductor with the Philharmonic Society of London.

<sup>103</sup> RCP 1869.

<sup>104</sup> Lichtenstein was a Hungarian (nat. British subject) pianist and teacher of music in Edinburgh. Scotland census 1891 <<http://www.ancestry.co.uk>> (accessed 02.12.13).

<sup>105</sup> Charles Hallé, *The Autobiography of Charles Hallé: With Correspondence and Diaries* (London: Elek, 1972), 132.



lettering.<sup>106</sup> This size of paper was used for the programme books between 1867 and 1878, with a different colour of cover each year, and a varying number of pages.<sup>107</sup> From 1879 to 1891 the size of the programme book was increased to large post quarto and the number of pages was fewer. The librettos from 1867 included a list of works followed by analytical notes, text or simple title for each work. Some archive copies have an insert in the form of a simple four-page sheet with the day, date and outline programme, perhaps provided in addition to or as an option to the full coloured-cover libretto. An example of difference in detail between the programme listing and the analytical note found inside can be seen in the 1873 libretto.<sup>108</sup> The listing identified the ‘Overture, ‘King Stephen’, Beethoven’ and inside the same work is described as ‘Overture, ‘König Stephan’, Beethoven’. This minor difference in the title of the work within the same printed programme reflected the interchangeability of language used by performers and accepted by audiences. Immediately following the programme note Oakeley added the words ‘with this right royal orchestral piece—a Beethoven version of “God Save the King” —The thirty-third Annual Commemoration Concert concludes [...]’. At the end of each libretto was printed a list of the members of the orchestra.

Evidence of limited information about pieces in the list of works to be performed is seen in the 1872 libretto when Hallé played two pianoforte solos by Gluck and Handel marked ‘Gavotte’ and ‘Gigue’ respectively, but with no key or reference in the listing.<sup>109</sup> The programme note gives more detail about the Gluck work and musical examples which make it possible to identify the piece as the work arranged by Brahms especially for Madame Schumann. This work was published

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<sup>106</sup> British Imperial measurement Large Post Octavo is five inches by eight inches, in size a little smaller than present day A5. Large Post Quarto is eight inches by ten inches.

<sup>107</sup> A review of the 1874 Reid concert suggests that the crimson cover chosen that year for the libretto was perhaps in allusion to the Royal wedding in January, red being the wedding colour in Russia. On 24 January 1874 at the Winter Palace in St Petersburg, Russia, Prince Alfred, Duke of Edinburgh, married Grand Duchess Maria Alexandrovna, the only daughter of Tsar Alexander II of Russia and Princess Marie of Hesse. ‘Edinburgh Orchestral Festival’, *The Times* 17 February 1874, 10.

<sup>108</sup> RCP 1873.

<sup>109</sup> RCP 1872.

by Novello, Ewer & Co. and advertised for sale in *The Musical Times* in March 1872, the same issue as the review of the 1872 Reid concert.<sup>110</sup> By contrast the Handel ‘Gigue’ was identified in the programme note as being in G minor, from the *Suite des pièces pour clavecin*.<sup>111</sup> Where there is insufficient information in the libretto an accurate identification is impossible to achieve, as in 1875 when Hallé played two *Noveletten* by Schumann, one in D major and one in E major. Schumann wrote a set of eight pieces for solo pianoforte entitled, *Noveletten* op. 21 and from this it is possible to suggest that the E major work was op. 21, no. 7, but nos. 2, 3, 4, and 5 are all in D major and there is no indication which piece was given in 1875. Scrutiny of the concert programmes from the 1874–1875 Thursday series presented by Hallé and the orchestra in Manchester, does not indicate that the *Noveletten*, op. 21 were performed, and therefore yields no further information.<sup>112</sup>

Supplementary material beyond information about the works being played included a note added by Oakeley to the libretto for the Reid concert in 1884 advising the audience that, ‘the vocalist [Miss Anna Williams], having to catch the 9.25 train to London, has to sing both her songs in Part I’. In his note for the final piece of the same concert, the *Kaiser-Marsch* by Wagner, readers were given the date and reason for composition, the date and location of the first performance and of three subsequent significant performances followed by a description of the piece. Oakeley also provided a full analytical note on the work with extensive musical examples, inserted ‘by special permission of an old friend, C. A. Barry’.<sup>113</sup> At the end of the note Oakeley wrote ‘Thus festively concludes the Reid Concert of an *Annus mirabilis* to our University’, identifying the concert as one of many events marking the Tercentenary of the University of Edinburgh in 1884.<sup>114</sup>

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<sup>110</sup> ‘Brief summary of country news’. *MT* 1 March 1872, 419–420.

<sup>111</sup> RCP 1872.

<sup>112</sup> Batley, *Sir Charles Halle’s Concerts in Manchester in 1874–1875*.

<sup>113</sup> Charles Ainsley Barry was a school-friend of Oakeley’s from his time at Rugby School and later also became a correspondent at *The Manchester Guardian*. Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 16.

<sup>114</sup> RCP 1884. The University of Edinburgh Tercentenary concert was held on 18 April 1884.

In the libretto for the Reid concert in 1869 details of the instruments used by Hallé were included when three solo pianoforte pieces listed were accompanied by the words ‘the pianoforte on which Mr Hallé plays is one of Broadwood’s Concert Grands which they have sent expressly for this occasion’.<sup>115</sup> There is no mention of the pitch of the pianoforte that was sent by Broadwood or from where it was sent. Henry Broadwood was a friend of Hallé and his company provided the instruments for many of his performances and for his summer holidays when he was away from home. Hallé’s son Charles recalls, ‘Whenever he might go for his holidays Messrs Broadwood would send him one of their big instruments and much amusement we have had in seeing the whole fisher population of some seaside place turn out to trundle the big case up to the house my father might have taken’.<sup>116</sup> In subsequent years’ there was no similar mention in the Reid concert librettos which could indicate either that Broadwood continued to supply an instrument or that a suitable instrument was available locally in Edinburgh.

It can never be assumed that the works performed at the concerts were as advertised or as printed in the libretto as artists were occasionally substituted at the last minute and the order and content of programme adjusted to accommodate. The programme for the 1871 Reid concert, for example, gives the names of the soloists as Madame [Helen] Lemmens-Sherrington (1834–1906) and Herr Julius Stockhausen, but the accounts for the concert indicate that Madame Lemmens-Sherrington was replaced by Miss Eleanor Armstrong for the performance. Moreover, the review reported that only one of the works listed to be performed by Madame Lemmens-Sherrington was presented by Miss Armstrong, the song written by Oakeley, ‘La fiancée du Marin’.<sup>117</sup> The libretto for the 1891 concert, the last Reid concert given by Hallé and his orchestra, noted that the violin concerto by Mendelssohn, and the Romanza in A minor by Max Bruch would be played by Madame Neruda (Lady Hallé). However, *The Times* in its review of the 1891 Reid Festival recorded that

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<sup>115</sup> RCP 1869.

<sup>116</sup> Hallé, *The Autobiography of Charles Hallé: With Correspondence and Diaries*, 177.

<sup>117</sup> RCP 1871.

‘extreme regret was caused by the absence, owing to serious illness of Lady Hallé, but the music selected by her was admirably played by the leader of the orchestra, Herr Willy Hess, who was enthusiastically recalled after each of his solos’.<sup>118</sup> This emphasises the importance of comparing advertisements for the concerts with the printed programmes alongside the reviews and reports of the events in order to gain a more accurate indication of the musical experiences afforded to the audiences.

### 4.13 Repertoire

The choice of works for performance at the Reid concerts each February would have been put together by Oakeley in consultation with Hallé. They would have taken account of the requirement to include the music of General Reid, the option to include songs or solo piano pieces composed by Oakeley, and other trends and fashions of the day. An example of such a fashion is provided in the programme for the Reid concert in 1872 that closed with Wagner’s overture to *Tannhauser*. Oakeley wrote:

The thirty-second Commemorative Reid Concert on the birth-day of the munificent founder of the Chair of Music—the seventh under the present regime—having commenced with a specimen [...] ‘to shew the taste of music about the middle of the last century’ [...] thus terminates with a specimen of novelty in orchestration produced about the middle of the present century—of music now much in vogue in Germany and even in Italy, if not, as its admirers claim for it, ‘The Music of the Future’.<sup>119</sup>

This phraseology was repeated by Oakeley in the 1878 Reid concert libretto when the Wagner work again closed the concert. In 1876 the Reid Festival was described as offering ‘a larger than usual infusion of novelty in the programmes’, novelties such as the Scherzo from Rheinberger’s Symphony ‘Wallenstein’s Lager’

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<sup>118</sup> ‘The Reid Festival’, *The Times* 16 February 1891, 9.

<sup>119</sup> RCP 1872. This was almost certainly the Anschütz arrangement of 1855, likely to have been used each year except in 1884 when Oakeley specified the ‘Reid Music’ (Sir Henry Bishop’s score, 1843).

(‘Wallenstein’s Camp’), Raff’s programme Symphony in E, no 5, op. 77 ‘Leonora’ and Gade’s Symphony no. 4 in B flat.<sup>120</sup>

A comparison of a selection of Edinburgh and Manchester programmes for the 1870s and 1880s suggests a degree of overlap of concert material. While none of the Oakeley concerts is an exact replica of a Hallé concert, nonetheless several Edinburgh concerts appear to borrow material from the previous Manchester concert seasons. For example, the 1873 Reid commemoration concert is a programme where all the works, with the exception of the two movements from the Pianoforte Concerto no. 1, op. 11 by Chopin, had been performed in Manchester during the 1872–1873 season.<sup>121</sup> This concert was one of two occasions (the other being 1879) when Hallé’s weekly orchestral concert in Manchester was rescheduled from Thursday to Wednesday to allow the orchestra to play in Edinburgh on 13 February, which fell on the Thursday.<sup>122</sup> An illustration of a Reid concert where all the orchestral works in the programme had been performed earlier in the Manchester season was in 1875, also notable as there was no piano concerto played by Hallé at this concert:

- Overture, *Athalie* ... Mendelssohn (Played in Manchester 5 Nov 1874)
- Concerto in A minor for violin and orchestra ... Viotti (24 Dec 1874)
- Symphony in D, no. 2 ... Beethoven (11 Feb 1875)
- Overture, *Hamlet* ... Gade (14 Jan 1875)
- Orchestral Pieces, ‘Two Hungarian Dances’ ... Brahms (24 Dec 1874)
- Overture, *Leonora* no. 1 ... Beethoven (19 Nov 1874)<sup>123</sup>

Oakeley kept records of the dates of the performances of the orchestral works played during his professorship and printed the details at the back of the libretto books for the Reid concerts in the late 1880s and early 1890s. He provided lists of the ‘orchestral works given at Reid or at Festival concerts since 1865’: lists of Symphonies, Overtures, Pianoforte with Orchestra, Violin with Orchestra and

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<sup>120</sup> RFPs 12 and 14 February 1876; ‘The Edinburgh Reid Concerts’, *The Times* 21 February 1876, 4.

<sup>121</sup> RCP 1873; Batley, *Sir Charles Halle’s Concerts in Manchester* in 1872–1873.

<sup>122</sup> Ibid.

<sup>123</sup> RCP 1875; Batley, *Sir Charles Halle’s Concerts in Manchester* in 1874–1875.

Miscellaneous Orchestra Pieces.<sup>124</sup> In the 1888 Reid concert libretto Oakeley wrote a guide to explain these lists of works:

On the following pages is a record of Orchestral Music introduced and repeated, during the last twenty-three years, at these Festival Concerts. The Symphonies of Beethoven have been repeated, as at the Lower Rhenish Festivals, proportionately to their acknowledged excellence. Exception has been made in the case of his last colossal 'No. 9', of which the instrumental portion only has been given; for that extraordinary symphony has missed its full meaning oftener than any work by Beethoven, excepting his great Mass in D, on account of its great choral difficulties. Unless complete efficiency were attainable, it has been deemed advisable, in loyal reverence to the greatest of composers, to avoid any risk of inadequate impression of this masterpiece. In the case of Overtures and Concertos, a similar proportion has been maintained between their merit and their repetition; and it is hoped that no really great classical work many have been omitted from the selection which has been made.<sup>125</sup>

These lists were Oakeley's way of showing the range of works performed and the balance of new and older works featured. He wanted to show that he had brought to Edinburgh all the major orchestral works and that none had been 'omitted', but he failed to include items such as the 'Violin Fantasia, on Rossini's *Othello*' [sic] by Wilhelm Ernst played by Carrodus at the Reid concert in 1868.<sup>126</sup> Discrepancies in Oakeley's listings include the Mozart Pianoforte Concerto no. 4 in B flat, listed and played at the Reid commemoration concert in 1878, shown alongside the Mozart Pianoforte concerto no. 15 in B flat played at a Reid Festival concert in 1881. However, from the 1878 libretto with musical examples from the work performed, the piece played can be identified as no. 15 in B flat suggesting that the reference to no. 4 is incorrect or that the concertos were renumbered. Both

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<sup>124</sup> This time-frame reflects Oakeley's period in office from November 1865; his first Reid concert was in February 1866.

<sup>125</sup> RCP 1888.

<sup>126</sup> RCP 1868.

concertos are marked with an asterisk, implying first performance in Scotland but they are the same work, just with a different number.

Oakeley marked many of the works on these lists with signs indicating, ‘\*implies first performance in Scotland’, ‘†first performance in Edinburgh’, and ‘#denotes probably first performance with Grand Orchestra in Scotland’ showing that he was keen to promote ‘new’ works in Edinburgh.<sup>127</sup> These listings must be taken as Oakeley’s understanding at the time of the status of these performances and not as an accurate record, as he would have had limited information about earlier performances. For example, the overtures *Egmont* (1866) and ‘Hebrides’ [sic] (1867), indicated by Oakeley as probably first performances, had been played at the Reid concerts in 1842 and 1843 respectively. Oakeley’s claims of first performances in Scotland include Mendelssohn’s Symphonies nos. 3, 4 and 5, the four symphonies of Schumann, and symphonies by composers living at the time, including Joachim Raff and Carl Goldmark but it is beyond the scope of this study to confirm or deny these claims. His use of the words ‘implies’ and ‘denotes probably’ shows his awareness that there may have been earlier performances of these works in Scotland. This caution also served to draw attention to specific works in the programme as shown in the programme for the Reid concert in 1875 when he wrote:

This concert features four works probably heard for the first time in Scotland: The Violin concerto in A minor by Viotti, the Overture to *Hamlet* by Gade, Two Hungarian Dances by Brahms and the Overture *Leonora* no. 1 by Beethoven.<sup>128</sup>

The concerto by Giovanni Battista Viotti appears to have been the first hearing of any of Viotti’s music at a Reid concert, and this was the second of nine concerts featuring Niels Gade’s music between 1872 and 1891; his overture was played again at a Reid Festival concert in 1886. The concert in 1891 was the last time a piece of

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<sup>127</sup> Ibid.

<sup>128</sup> RCP 1875.

Gade was heard at a Reid concert, his *Nachklänge von Ossian*, and the programme note mentioned the news from Copenhagen of his sudden death.

Close examination of the orchestral programmes presented by Hallé, Manns and Arditi between 1866 and 1891 shows that the symphonies of Haydn, Mozart and Beethoven dominated the programmes. It is notable, however, that Beethoven's Symphony no. 1 was excluded from the repertoire list although Oakeley offers no explanation for this omission and Beethoven's Symphony no. 9 was given in the instrumental portion only without chorus, i.e. the first three movements only. The majority of concert and operatic overtures performed during this period were by Beethoven, Mendelssohn and Weber, closely followed by Mozart. Oakeley identified various overtures—including some by Auber, Spontini, Mendelssohn, Schumann, Rossini, Gade and Smetana—as being heard for the first time in Scotland or for the 'first time with Grand Orchestra' in Scotland, suggesting that any previous performances may have been with a smaller ensemble.

Perhaps the most significant finding was in the category of solo instrument with orchestra which offered Oakeley's audiences works only for solo pianoforte and orchestra or solo violin and orchestra, no other instrumental concertos were featured. In 1867 Pauer performed the *Konzertstück* in F minor, op. 79 by Weber and the following year Madame Schumann played the Pianoforte Concerto in C minor by Beethoven, thereafter all the solo pianoforte performances until 1891 were given by Hallé. Four different violin soloists were heard between 1866 and 1891: Prosper Sianton in 1867 played the Violin Concerto in E minor, op. 64 by Mendelssohn and in 1868 John Carrodus gave a performance of the *Grand Fantaisie brillante sur la marche et la romance d'Otello de Rossini*, op. 11 by Ernst, a work that Carrodus had performed at the Reid concert ten years earlier in 1858. After 1870, only one violin soloist was listed on the programmes for the Reid Festival concerts, Wilma Norman-Neruda who performed on about 30 occasions at the Reid Festival concerts. She gave the first performances in Scotland of concertos by Viotti, Pierre Rode, Vieuxtemps, Henri Wieniawski and Bruch. In 1891 when Norman-Neruda (Lady



Hallé) was indisposed her place as soloist was taken by Herr Willy Hess, leader of the orchestra.

A comparison of the most performed composers at Reid concerts before 1866 and during Oakeley's time, shows that the most popular composers (by concert, not works) remained Beethoven, Mozart, Mendelssohn and Weber (see Table 9 below). It also identified the move away from the vocal works of Bellini, Donizetti, Balfe and Mercadante to the orchestral works of composers including Gounod, Wagner and Brahms.

1841–1865		1866–1891	
Beethoven (1770–1827)	10	Beethoven (1770–1827)	67
Mendelssohn (1809–1847)	8	Mozart (1756–1791)	46
Mozart (1756–1791)	8	Mendelssohn (1809–1847)	44
Rossini (1792–1868)	8	Handel (1685–1759)	43
Haydn (1732–1809)	7	Weber (1786–1826)	42
Weber (1786–1826)	7	Schumann (1810–1856)	33
Handel (1685–1759)	6	Schubert (1797–1828)	29
Bellini (1801–1835)	5	J.S. Bach (1685–1750)	25
Donizetti (1797–1848)	5	Gounod (1818–1893)	23
Balfe (1808–1870)	4	Wagner (1813–1883)	22
Spohr (1784–1859)	4	Spohr (1784–1859)	20
Auber (1782–1871)	3	Chopin (1810–1849)	19
Mercadante (1795–1870)	3	Rossini (1792–1868)	19
Thalberg (1812–1871)	3	Haydn (1732–1809)	16
Verdi (1813–1901)	3	Brahms (1833–1897)	13
*73		*99	

*Table 9. Most often performed composers at the Reid concerts between 1841 and 1891 with their dates and the numbers of concerts in which their works appeared (including the Reid Festival concerts but excluding music by General Reid and the Music Professors).<sup>129</sup>*

*\* Number of different composers known to have been featured during the period.*

<sup>129</sup> Figures taken from the Reid concerts database (accessed 20.07.17).

## 4.14 Hallé's final years at the Reid concerts in Edinburgh

Hallé and his orchestra made regular UK tours and travelled to Edinburgh each year in February. Evidence of a busy schedule is shown in a list of tour dates, printed in the 1888 Reid concert programme, which identifies 54 orchestral concerts given across the north of England and Scotland in the season 1887–1888.<sup>130</sup> This list shows that en-route to giving concerts in Edinburgh on 11, 13 and 14 February 1888, the orchestra gave a concert in Carlisle on the evening of 10 February. At the closing concert of the 1888 Reid Festival on 14 February Hallé and members of his orchestra gave an evening concert of chamber music before returning to Manchester for a concert on 16 February.<sup>131</sup>

In his biography, Hallé's son, Charles notes that:

... many and many a time he would travel, say from Manchester to Edinburgh, conduct a rehearsal in the afternoon and a concert in the evening, and return to Manchester the same night, reaching home at four or five o'clock in the morning and yet after a few hours' sleep he would be quite fresh again and ready for his next day's work.<sup>132</sup>

This level of activity and workload was something on which it appears Hallé thrived, but there is no indication if the orchestra also travelled to such a schedule. The reverse scenario was also evident with Hallé and the orchestra performing major works in Manchester the night before performing in Edinburgh. In 1890, on the evening before the Reid Festival, the orchestra and Sir Charles presented in Manchester, Mendelssohn's oratorio *Elijah*, op. 70. The following year, on the night before travelling to Edinburgh, they performed Brahms's *Ein Deutsches Requiem*, op.

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<sup>130</sup> One concert in each of Birmingham, Carlisle, Halifax, Hull, Leicester and Nottingham, two concerts in Bristol, Edinburgh and Huddersfield, three concerts in Leeds, five concerts in Bradford, eight concerts in Liverpool and 26 concerts in Manchester (including the regular weekly Thursday evening series, 27 Oct to 8 Mar).

<sup>131</sup> 'Music in Edinburgh', *MT* 1 March 1888, 165.

<sup>132</sup> Charles E. Hallé and Marie Hallé, eds., *Life and Letters of Sir Charles Hallé: Being an Autobiography (1819-1860) with Correspondence and Diaries* (London: Smith, Elder & co., 1896), 150.

45 and Mendelssohn's *Die erste Walpurgisnacht*.<sup>133</sup> These examples of large works and lengthy journeys requiring stamina on the part of the conductor and the players are notable as by this time Hallé was over 70 years of age.

Notwithstanding seasonal weather conditions, tours, other concerts and recitals, Hallé never failed to honour his commitment to the annual Reid Festival in Edinburgh. The Reid commemoration concert was scheduled for 13 February each year and Hallé recognised the importance of keeping to this date and re-arranged his Manchester schedule in 1873 and 1879 to accommodate. At a supper following the Reid Festival concert on 14 February 1888, Hallé was made an honorary member of the Edinburgh Society of Musicians in recognition of his contribution to the musical life of Edinburgh. The proposal was put forward by Oakeley and accepted by Hallé at this meeting of the Society, chaired by Halle's friend Lichtenstein.<sup>134</sup>

By 1891 Hallé had reached the age of 71, Oakeley was about to retire as Professor of Music and at the same time attendance numbers at the Reid Festival concerts were falling from the capacity audiences of the 1870s. This could be attributed to competition from, amongst many other entertainments, the subscription series of orchestral concerts being presented by Patersons, which had started in Edinburgh in 1887.<sup>135</sup> Such a combination of circumstances must have seemed an appropriate time to bring to an end the contribution of the Hallé Orchestra to the Reid concerts. It was a special arrangement that had lasted for 23 years although, as will be shown in the next chapter, Oakeley's successor Frederick Niecks did approach Hallé about continuing the arrangement.<sup>136</sup>

Oakeley was unable due to illness to oversee the arrangements for the 1891 Reid Festival which comprised two concerts on 13 and 14 February and this role was

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<sup>133</sup> Batley, *Sir Charles Halle's Concerts in Manchester* in 1890 and 1891.

<sup>134</sup> The Edinburgh Society of Musicians had been formally inaugurated on 16 June 1887. *MT* 1 July 1887, 421.

<sup>135</sup> This series developed from the series of concerts established by the Edinburgh Choral Union in 1858.

<sup>136</sup> Hallé and Hallé, *Life and Letters of Sir Charles Hallé: Being an Autobiography (1819-1860) with Correspondence and Diaries*, 348-49.

passed to John Grieg (b. 1854), a young teacher of music in the city and organist and choirmaster at Free St. Cuthbert's Church.<sup>137</sup> The printed programme for the Reid concert on 13 February 1891 included a list of works performed 'at seventy-two orchestral festival concerts during the incumbency of the present Professor of Music, 1865–1891' and 'there is also a list of instrumental soloists and vocalists engaged. Conductors have been Signor Arditi, Herr, A Manns and Sir Charles Hallé'.<sup>138</sup> *The Times* in its review of the 1891 Reid Festival recorded that:

Independently of their musical interest these two occasions are likely to be specially remembered as being the last of the 72 orchestral festival concerts given by the present Professor of Music, whose ill-health last year compelled him to send in his resignation of the Chair of Music, and whose retirement takes place in three months' time. The performances will also be memorable as the last by Sir Charles Hallé's band in connexion with the Reid concerts, which have so greatly aided musical taste in Edinburgh.<sup>139</sup>

Although not well enough to have organised the Reid Festival in February Oakeley did give his 200<sup>th</sup> and final organ recital on 20 March 1891. His first organ recital in the Music Class Room had been on 28 March 1866 and he must have been anxious and determined to reach the figure of 200 recitals. Following this last recital Oakeley posted a notice on the College gates acknowledging the support for his organ recitals during his professorship. He assured them [the students and concert-goers] that their 'manifestation of satisfaction yesterday and on many other occasions during the past years will never be forgotten by their friend, Herbert Oakeley.'<sup>140</sup>

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<sup>137</sup> David Baptie, *A Handbook of Musical Biography* (London: W. Morley, 1883), 71. John Grieg, M.A., Mus. Doc. Oxon., born in Edinburgh, who applied for the vacant Chair of Music in 1891 but was unsuccessful.

<sup>138</sup> RCP 1891.

<sup>139</sup> 'The Reid Festival', *The Times* 16 February 1891, 9.

<sup>140</sup> Oakeley, *The Life of Sir Herbert Stanley Oakeley*, 157.

## 4.15 Conclusion

Oakeley will be remembered for bringing quality orchestral music to the city and creating the annual Edinburgh [Reid] Orchestral Festival, for his organ recitals and for establishing the Edinburgh University Musical Society in 1867. He brought pomp and ceremony as he decorated the Music Hall for the Reid commemoration concerts. Oakeley typically described the occasions as '[...] the twenty-ninth Annual Reid Commemoration Concert, given on the One Hundred and Forty-fourth anniversary of the munificent General's birth, and on the eve of St Valentine, 1869'. In 1876, he wrote 'This Reid Concert which concludes with music by a living composer of such repute [Wagner] is the Thirty-Sixth which has taken place and the Eleventh given by the fifth Professor of Music'. These words placed emphasis on his status as the fifth holder of the post and identified the significance of including works by important living composers. He was thoroughly proud of his achievements and in 1888 wrote:

The Reid Concert of 1888 is the twenty-third of the present Professor. The injunction annually to commemorate the Founder of the Music Chair by performance by 'a select band' of some of his compositions has for the forty-eighth time been obeyed. And in the belief that the General's name is far more widely made known by annually placing before the University and the public the best orchestral music, worthily rendered, a specimen thereof has been given by some great masters born during the last two centuries, during which period the youngest of the Arts has been most cultivated and has most flourished.<sup>141</sup>

Oakeley also wrote in 1891:

In reply to a question annually asked, it may here be added that to each Student who has been four years at this University, or who has the three years' Arts Certificate, or who is attending the Music Class, opportunity of hearing one of the last twenty-six Reid Concerts has been afforded. Advantage of this invitation has been taken by some 8000 students [...].<sup>142</sup>

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<sup>141</sup> RCP 1888.

<sup>142</sup> RCP 1891.

I would argue that Oakeley returned the standing and status of the Reid concerts to that which they had enjoyed in the early 1840s. Oakeley's Reid concerts offered the finest orchestral playing in the city for two or three days each year and established the importance of the University's Music Department to the city. At the same time his concerts could have been considered routine and formulaic. Each year the audiences were guaranteed two or three overtures, one symphony, one or two concertos, vocal and instrumental items with pianoforte or violin solos (a fuller description of this balance is given in Appendix 12.1). Only three conductors appeared over the 26 years and Hallé conducted for 23 of these years, ensuring the style and quality of the music but perhaps at the expense of variety of interpretation.

That all the concertos and instrumental solos presented between 1866 and 1891 were for pianoforte or violin, is a disappointing finding. These factors undoubtedly saved on costs, but also limited the range of works offered to the Reid audiences and deprived them of a wider range of orchestral experiences. It appears that Oakeley had no control over the soloists who featured at the Reid concerts as they travelled with the conductors, although the research suggests that he did have input into the solo or ensemble items performed. His focus was on the annual commemoration concert but by adding the extra concerts he further raised the profile of the University Music Department.

By the time Oakeley retired plans were well underway to establish the subject of Music as a new Faculty in the University of Edinburgh, a situation that would impact on the future of the Reid concerts. Oakeley supported the appointment of his successor Frederick Niecks and prepared a template for a teaching programme that was adapted by Niecks when the new Faculty was established in 1893.<sup>143</sup> He left Edinburgh in 1891, moved to Eastbourne in the south of England and in 1899

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<sup>143</sup> Herbert Stanley Oakeley, 'Statement by the Professor of Music to the Scottish Universities Commission,' (Edinburgh: University of Edinburgh, 1891). EUL CRC Acc 96/14 (Niecks).

was awarded an Honorary Doctorate in Music by the University, which he accepted *in absentia*. Oakeley died in Eastbourne in 1903.

## 5. Reid Concerts 1891–1914

*Historical concerts assume a more sensible form when  
the concert-giver confines himself to one historical period,  
to one phase in the development of the art.<sup>1</sup>  
Fr. Niecks*

During the first fifty years of the University's Reid concerts the focus was on the annual commemoration concert. Starting in 1841 with one concert, albeit repeated the following day, it developed under Oakeley into a Reid Festival of three concerts centred around the annual concert date of 13 February. As will be shown in this chapter Professor Niecks expanded the offering further when he established a series of up to six concerts each season in support of his new teaching curriculum. This change had an impact on the February commemoration concert date which was no longer rigorously observed in the way that it had been up to 1891, particularly by Oakeley and Hallé.

With the establishment of the Faculty of Music in the 1890s, the commemoration concert remained important but, as the number of concerts increased, the annual concert became a more routine event. Niecks did not choose to continue with large-scale orchestral concerts but instead to offer concerts given by small ensembles and to move away from the Music Hall to the Music Class Room. In this way he was able to reduce the price of admission, but he also limited the number of people who could attend the events as the capacity of the Music Class Room was approximately one-third that of the Music Hall. The layout of this chapter, given this greater number of concerts each season, follows a chronological path but deviates from time to time to take account of themes and groups of participants in the concerts presented by Niecks, detailed in a greater number of headings.

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<sup>1</sup> Frederick Niecks, 'Historical Concerts,' *The Monthly Musical Record* 12, no. 142 (1882): 217-22.



Literature specific to this chapter is found in the writings of Niecks himself, a 'biographical symphony' of Niecks in the pages of the *Musical Times* in 1899 attributed to F. G. Edwards, and Stuart Campbell's, 'Frederick Niecks—"A very eminent occupant of the chair of music"'.<sup>2</sup> These are supplemented by dictionary entries including the one by Robin H. Legge and Duncan J. Barker in *The New Grove Dictionary of Music and Musicians*, and histories of the University of Edinburgh identified in the Introduction to this thesis.<sup>3</sup> Niecks provided regular articles for many journals but in particular he favoured the *Monthly Music Record* for which he wrote several articles each year between 1878 and 1924. Most significant in respect of this thesis were his two articles on 'Historical Concerts' published in October and November 1882.<sup>4</sup>

## 5.1 Professor Frederick Niecks (1845–1924)

Frederick Maternus Niecks was a German musicologist, born in Düsseldorf on 3 February 1845. He studied violin with his father and Wilhelm Langhans, and had a voracious appetite for learning and culture, studying topics from languages, history, geography and literature to political economy. Niecks noted later that 'not a single hour in the seven days was assigned to amusement'.<sup>5</sup> Following the death of his father in 1865 his ambitions of pursuing a playing career were thwarted by poor health and instead Niecks turned his attentions to the academic study of music and musicians. With no clear direction for his future he accepted an invitation from his friend, the violinist Alexander Campbell Mackenzie, to come to live in Scotland in 1868. Niecks was offered the position of organist at St Mary's Presbyterian

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<sup>2</sup> F. G. Edwards, 'Frederick Niecks,' *MT*, 40, no. 679 (1899): 585-93; Stuart Campbell, 'Frederick Niecks, "a Very Eminent Occupant of the Chair of Music"', in *Notis Musycall: Essays on Music and Scottish Culture in Honour of Kenneth Elliott* (Glasgow: Musica Scotica Trust, 2005), 299-307.

<sup>3</sup> Robin H. Legge and Duncan J. Barker, 'Frederick Niecks (1845-1924,' in *GMO* (Oxford: OUP, 2001)

<sup>4</sup> Frederick Niecks, 'Historical Concerts', *MMR* 12, no. 142 (1882), 217-22; no. 143 (1882), 242-45.

<sup>5</sup> Son of Johann Christian Niecks, a violinist, teacher and conductor who died in 1865. 'F. G. Edwards, 'Frederick Niecks,' *MT* 40, no. 679 (1899): 585.

Church in Dumfries, in the south-west of Scotland and as the viola player in Mackenzie's string quartet based in Edinburgh.<sup>6</sup>

During his 20 years in Dumfries (1868 to 1877; 1880 to 1891), Niecks spent time playing and teaching music and making visits to the museums and libraries of London, Paris, Brussels and Berlin, extending his knowledge and expanding his understanding of music history, music theory and literature.<sup>7</sup> He also participated in concerts in Edinburgh with Mackenzie's quartet for four years from 1868 to 1872 when he may have attended one or more of the Reid concerts presented by Oakeley.<sup>8</sup> In 1877, Niecks travelled to the University of Leipzig where he studied philosophy, psychology and aesthetics before returning to live in Scotland in 1880, and in 1888 he became a naturalized British citizen.<sup>9</sup> Although Niecks had no formal qualifications in music he enjoyed writing about music and musicians and became known to readers of British music journals as a prolific writer on musical topics through his regular contributions to music journals, including *The Musical Times* and *The Monthly Musical Record*. Mackenzie wrote of him, '[...] anything from his pen is read with interest and deep respect by members of the musical profession'.<sup>10</sup>

There had been much debate amongst interested parties in Edinburgh who were concerned that the new Professor of Music should be the best person to cope with the planned changes to the provision of music teaching and the introduction of Degrees in Music in the University. The matter was the responsibility of the Scottish Universities Commission who, since 1877, had been considering

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<sup>6</sup> Ibid. 590. Alexander Campbell Mackenzie, *A Musician's Narrative* (London; Toronto: Cassell, 1927), 73.

<sup>7</sup> Edwards, 'Frederick Niecks', *MT* 40, no. 679 (1899); Scotland Census, Dumfries <<https://scotlandsppeople.gov.uk>> (accessed 05.10.14).

<sup>8</sup> Edwards, 'Frederick Niecks'.

<sup>9</sup> Stuart Campbell, 'Frederick Niecks, "a Very Eminent Occupant of the Chair of Music"', in *Notis Musycall: Essays on Music and Scottish Culture in Honour of Kenneth Elliott*, 299-307.

<sup>10</sup> Testimonial dated 28 November 1890 by Dr A. C. Mackenzie, Principal of the Royal Academy of Music, in support of Niecks's application to the University of Edinburgh. EUL CRC Coll-1086/14 (hereafter Coll-/).

opportunities for the advancement of music teaching at the University of Edinburgh and the setting up of a Faculty of Music. They outlined their plans in a Draft Ordinance and invited applications for the post.<sup>11</sup> The matter of Degrees in Music had first been raised in 1849, and again in 1877 and 1886; in 1890 Professor Oakeley repeated the case again in a statement to the Commission.<sup>12</sup> The Commissioners also received suggestions and recommendations from musical organisations in the city on how each thought their interpretations of the will of General Reid should best be developed with this new status for Music at the University. Since the 1880s, The Scottish Musical Society (SMS) had been trying to attract support for a Music School for Scotland based in Edinburgh and were amongst the most vocal in the city in pushing for the changes to the structure of music teaching at the University to take on this role.<sup>13</sup> The Society was keen that the proposed Faculty of Music should offer a full curriculum of music teaching, both practical and theoretical, with a full team of instrumental and academic staff. Their detailed plans were submitted, considered but rejected by the Commissioners.<sup>14</sup> After due deliberation, the Commissioners chose instead to focus on the theoretical nature of the post based on their original understanding of the terms of the Reid Bequest to fund the position of a Professor of the Theory of Music.

It was Manns who, in November 1890, wrote to his friend Niecks in Dumfries, drawing his attention to the vacancy at the University of Edinburgh following the announcement of Oakeley's decision to retire from the Chair of Music. Manns encouraged Niecks to apply for the position saying:

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<sup>11</sup> Edinburgh University Court Ordinance, No. 5 'Instituting a Faculty and a Curriculum and System of Graduation in Music in the University of Edinburgh' submitted to the Scottish Universities Commission (SUC), 15 December 1890; SUC Draft Ordinance (Edinburgh, No. 2) Institution of the Faculty of Music and Regulations for the Reid Professorship'. 20 July 1891. EUL CRC Acc 96/14. (hereafter Acc 96/14)

<sup>12</sup> Ibid. Oakeley, 'Statement by the Professor of Music to the Scottish Universities Commission'. EUL CRC Acc 96/14.

<sup>13</sup> Papers of the SMS. EUL CRC Coll-1385.

<sup>14</sup> Memorandum by the SMS to the Scottish Universities Commission, 22 October 1891. Coll-1385/6.

I know of no musician in Great Britain who could, as a practical musician, as well as an authority on the scientific part of the musical art, fill the Chair of Music in the University of Edinburgh more efficiently than your rare gifts and superior culture would enable you to do [...].<sup>15</sup>

Niecks's writing, teaching and performance skills made him a strong candidate for the post and were an excellent background from which to approach the prospective role of Professor of Music. His application was considered against at least 20 other candidates from across the UK, including William Alexander Barrett, Frederick James Simpson, Adolf Beyschlag and Edinburgh musicians Thomas Henry Collinson, Paul Della Torre and John Grieg.<sup>16</sup> The testimonials in his favour reflected the recognition of his writing and many, including Mackenzie, Manns and Pauer, considered Niecks to be one of the most learned authorities on the science and art of music.<sup>17</sup>

The appointment of Niecks in November 1891 was seen by many as an inspirational appointment, bringing to Edinburgh one of the leading authorities on music history and music theory. Others, including the SMS, hoping for radical change to the teaching of music at the University of Edinburgh, saw it as a missed opportunity.<sup>18</sup> The decision of the Commissioners to maintain the focus of the post on the art and science of music, gave the academic teacher and writer Niecks a platform on which to present his thinking through his lectures on music and in practice through illustrated lectures and concerts.

## 5.2 Inaugural address

Niecks presented his inaugural address entitled 'Music Education and Culture' in the Music Class Room on 29 February 1892:

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<sup>15</sup> Letter to Niecks from August Manns, Musical Director of the Crystal Palace, London and Conductor of the Edinburgh and Glasgow Orchestral Concerts. London, 12 November 1890. Coll-1086/

<sup>16</sup> See Golding Appendix 1 for a full list of applicants the Chair, 213-15.

<sup>17</sup> Testimonials in favour of Niecks, candidate for the Chair of Music, Coll-1086/14.

<sup>18</sup> Niecks was elected on 20 November 1891.

To him who thinks as well as dares, the start of an important enterprise is a moment of great solemnity: it is especially so when the enterprise involves a journey, not over a well-known, well-trodden road, but over a road that has yet to be discovered, and perhaps to be made [...] Today I set out on such a journey and find myself in the position of a traveller to a much-sought but never reached land, the paths before me strewn, so to speak with the bones of my predecessors. Their failures, however, do not discourage me. On the contrary, I feel confident of success. My confidence arises chiefly from the changed conditions that now partly exist and partly may be easily called into existence.<sup>19</sup>

His opening words suggested not that his predecessors had ‘failed’ in their duties, but that they had been failed by the system which limited their activities in working towards achieving degree status for Music. Niecks was referring to the better understanding within the University and the city of the ‘developed and diffused taste for music’.<sup>20</sup> He also welcomed the requirements and opportunities to create new regulations to make the teaching of music available to a greater number of students and to facilitate the design of a programme for the awarding of degrees in Music.<sup>21</sup> The new Professor saw a promising future in the musical conditions of the time in Scotland as he embarked on his journey. Niecks’s stated his ambition was:

to meet the future confidently, and with the determination to wrest from it the highest, noblest and most beneficent in the realms of that beautiful art we all admire and love.<sup>22</sup>

### 5.3 Reid concerts 1892 and 1893

Niecks acceded to the Chair of Music at the University of Edinburgh at the age of 46 and one of his first tasks was to organise the Reid concert in February 1892. This concert may have been a rare chance for Niecks to plan an orchestral programme of his choice. He elected to honour the founder of the Chair by devoting his first

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<sup>19</sup> Frederick Niecks, *Musical Education and Culture. Inaugural Address Delivered in the University of Edinburgh on February 29, 1892* (Edinburgh: Blackwood, 1892), 3.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid. 27.

concert entirely to music of the eighteenth century, choosing works which he considered best reflected the period. In his preliminary remarks, printed inside the 1892 concert programme booklet, Niecks wrote:

To attempt, in the short space of one concert, the illustration of so extensive a period in all its many widely-varying schools and tendencies, would be an idle undertaking. It is different if we aim only at illustrating the spirit and temperament of the age. Notwithstanding an almost infinite multiplicity of matter and manner, and dissimilarities that seem irreconcilable, there is an all-pervading something which gives unity to the multiplicity and dissimilarities. It was an eighteenth-century poet who said that life is serious and art serene. In the nineteenth-century the seriousness of life has more and more invaded art, where serenity once reigned supreme. [...] In the eighteenth-century the beautiful predominates, in the nineteenth the characteristic. [...] let us forget for a while the storm and stress of the present life and art, and enjoy, undisturbed by fashions and theories, the serene and beautiful art of what we cannot but fondly imagine to have been a happier age.<sup>23</sup>

In late nineteenth-century Edinburgh there was a predominance of orchestral music by German composers being offered to the concert-going public, both at the Reid concerts and at the Paterson concerts.<sup>24</sup> Niecks continued this trend giving over half of his first Reid concert programme to German-born composers, complemented by two English, two French and two Italian composers.<sup>25</sup> In advance of his 1892 concert, Niecks circulated a notice stating his intention to gather together musicians to form the nucleus of a local orchestra with himself as conductor, eschewing the opportunity to employ a more experienced conductor such as Manns or George Henschel (1850–1934).<sup>26</sup> The preferred date for his first Reid concert, 13

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<sup>23</sup> RCP 1892.

<sup>24</sup> Patersons orchestral subscription concerts were given in the Music Hall, Edinburgh between 1887 and 1939 (with a break during World War I). In 1931, Patersons remained as organisers but changed the name to the Edinburgh Concert Society from Patersons subscription concerts. Paterson concert programmes from 1887 to 1939. CRC, Uncatalogued.

<sup>25</sup> RCP 1892.

<sup>26</sup> 'Music in Edinburgh', *MT* 33, no. 588 (1892), 92. Henschel was conductor of the Scottish Orchestra in Glasgow (1893–1895); Manns was a regular conductor at the Scottish Orchestra

February, fell on a Saturday and Niecks needing local musicians who had other commitments on the Saturday evening, scheduled the concert for the Saturday afternoon at 2.30 pm. Rehearsals were planned for the morning of the concert and the previous day. These circumstances suggest that 50 years after the first concert in 1841, despite the importance of the Reid concerts to the University of Edinburgh and the city, the Professor of Music still had to consider the availability of competent local musicians when arranging the Reid concert.<sup>27</sup> Oakeley had circumvented this difficulty by importing an orchestra from England each year from 1867 to 1891, allowing him to offer afternoon or evening concerts to the Edinburgh public.

Although it was stated in the local press that Niecks had ‘discarded the services of Sir Charles Hallé and his famous Manchester band’, it would have been more accurate to say that Niecks was no longer able to call on the services of the Hallé orchestra.<sup>28</sup> The costs associated with bringing the orchestra from Manchester latterly had been supplemented by Oakeley from personal funds and Hallé himself was concerned that the audience numbers for the Edinburgh concerts were falling away. In a letter to a friend in February 1890 Hallé commented on ‘the bad attendance at the concerts’ and the empty benches ‘during the ‘past three years’<sup>29</sup> This perceived lack of interest in the Reid Festival concerts could have been attributed to the rising numbers of orchestral and choral concerts taking place in the city over the winter season, offering a variety of options and styles of music to the concert-going public. Hallé’s decision not to participate in any further Reid concerts did not, however, stop him travelling to Scotland with his orchestra, and he returned at the invitation of Wood & Co., to give an orchestral concert in Edinburgh

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concerts in Glasgow and in Edinburgh from 1891; Conrad Wilson, *Playing for Scotland: The History of the Royal Scottish National Orchestra*, 1-7.

<sup>27</sup> The 1841 Reid concert had been held on a Friday evening, probably to accommodate the local orchestral players and it is likely that this was also the case in 1892.

<sup>28</sup> ‘Reid Concert’, *Scotsman* 15 February 1892, 7.

<sup>29</sup> Hallé and Hallé, *Life and Letters of Sir Charles Hallé: Being an Autobiography (1819-1860) with Correspondence and Diaries*, 348.

on 12 March 1892.<sup>30</sup> This concert was well received with the report suggesting that Hallé 'received a perfect ovation, which showed the hold he had on the Edinburgh public', no doubt as a result of his long association with the Reid Festivals.<sup>31</sup> Woods continued to invite Sir Charles and Lady Hallé to give recitals in November each year until 1894, shortly before Hallé's death in 1895.<sup>32</sup>

The decision by Niecks to confine the 1892 Reid commemoration concert programme to music illustrative of the eighteenth-century was considered by the press to be 'an educational one'.<sup>33</sup> It was described as being an era when 'beauty of melody and form was an end in itself and the modern striving and straining after definite emotional expression was in most compositions of the age but dimly foreshadowed, if perceptible at all'.<sup>34</sup> The concert was advertised as having a complete orchestra of 66 players and notice was given that the programme book would be on sale from 11 February.<sup>35</sup> Niecks opened the concert with the now familiar to Reid concert audiences 'Introduction, Pastorale, Minuet and March' based on compositions by General Reid. Oakeley had printed the words set to the music of the March in the 1871 Reid concert libretto and now Niecks gave more detail in the printed programme about the work itself.<sup>36</sup> He speculated that the 'Introduction, Pastorale, Minuet and March' had probably been written for flute and bass, observed that the work had been arranged for full orchestra by Bishop, and again by Anschütz (1855), and stated that the latter version was to be used in this concert.<sup>37</sup>

The programme also offered the [Orchestral] Suite [no. 3] in D major by J. S. Bach, the Pianoforte Concerto no. 23 in A major by Mozart, the Symphony in E flat

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<sup>30</sup> 'Music in Edinburgh,' *MT* 33, no. 590 (1892), 228.

<sup>31</sup> *Ibid.*

<sup>32</sup> Hallé died on 25 October 1895.

<sup>33</sup> 'Reid Concert', *Scotsman* 15 February 1892, 7.

<sup>34</sup> RCP 1892. 'Reid Concert', *Scotsman* 15 February 1892, 7.

<sup>35</sup> *Scottish Leader (SL)*, 30 January 1892, 1.

<sup>36</sup> RCP 1892. RCP 1871. Bishop had printed the words in the RCP 1843.

<sup>37</sup> Niecks elected to use the Anschütz (1855) arrangement, without chorus, in the 1892 Reid commemoration.



(known as the 'Drum-roll') by Haydn and the Overture to *Lodoiska* by Cherubini. Niecks wrote of Cherubini's overtures 'no compositions deserve their popularity more fully than these; for they are charming in invention, admirable in form and exquisite in workmanship'.<sup>38</sup> The new Professor elected to include the Scotch Song [sic] 'Auld Robin Gray' as an example of the music of Scotland with its 'pastoral melody and sweet combination of song'.<sup>39</sup> When planning this programme with its emphasis on eighteenth-century composers Niecks had been concerned that the critics might have commented on composers not included in his first Reid concert. For example, Beethoven was excluded as, in the opinion of Niecks, 'he is decidedly a man of revolution and the nineteenth century' and Cherubini was considered 'more faithful than his compeer to the earlier of the two centuries in which they flourished'.<sup>40</sup>

The concert was reportedly well-received by a large and enthusiastic audience keen to support and encourage the new Professor.<sup>41</sup> However, while the critics were pleased with the performance, they commented that the standard of performance was lower than that previously offered at the Reid concerts.<sup>42</sup> There was also mention of the challenges faced by Niecks in his experiment to put together a 'new orchestra' and praise for the players, who had gathered for the first time on the day before the concert, to rehearse the programme. This haste was reported as 'in the space of three hours it [the orchestra] was called upon to play a hymn to its own nativity and the march to its own funeral' but acknowledged that the orchestra under the guidance of Niecks 'did not discredit itself'. The writer went on to say that the performance had been better than expected and that it demonstrated that 'we have in Edinburgh and Glasgow the elements of a first class orchestra'.<sup>43</sup> The

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<sup>38</sup> RCP 1892.

<sup>39</sup> Ibid. Reid, *Will and Codicil of General Reid*.

<sup>40</sup> Ibid. The use of the word 'compeer' here means 'A person of equal rank, status or ability' <<https://en.oxforddictionaries.com/definition/compeer>> (accessed 23.10.17).

<sup>41</sup> 'Music in Edinburgh,' *MT* 33, no. 589 (1892), 154-55.

<sup>42</sup> 'The Reid Concert', *Scotsman* 15 February 1892, 7.

<sup>43</sup> Ibid.

negative comments were in relation to the extreme length of the programme, a fault exacerbated by two encores and to disunity and lack of variety of tone in the orchestra attributed to their limited rehearsal time.<sup>44</sup> The critics made no mention of the 'missing' Beethoven.

If Niecks had included in 1892 his favourite orchestral pieces from the eighteenth century, in 1893 he could be said to have included his choice of orchestral works from the nineteenth century. In that year, the Reid concert had a distinct reference to Niecks's adopted homeland, with works by Scottish composers Hamish MacCunn and Alexander C. Mackenzie, in addition to Mendelssohn's overture 'The Hebrides'. Niecks's programme note on the Mendelssohn included two Mendelssohn quotations and a facsimile of the first 20 bars of a pianoforte reduction of the work.<sup>45</sup> The concert on Tuesday 14 February at 8.00 pm was advertised on 23 January and 11 February when it was announced that there would be 'a grand orchestra of 86 performers'.<sup>46</sup> Doors would be open at 7.15 pm, Carriages at 10.30 pm and ticket prices were given as 8s, 6s, 5s, with unreserved seats at 2s 6d and 2s, but it was made clear that 'only very few tickets remain for disposal to the public'.<sup>47</sup>

The 'descriptive programmes (illustrated)' provided by Niecks included musical examples, with the participants in 1892 described as 'Solo Artists' and in 1893 as 'Soloists' in contrast to the librettos of Oakeley where the leading performers were 'Principal Artistes'. For the first and only time at a Reid concert, the 1893 printed programme offered a list of contents, a portrait of General Reid as a young man, a copy of General Reid's obituary from *The Scots Magazine*, of March 1807 and in the orchestra listing there was named a 'Reid Concert Manager' Mr James C. Dibdin.<sup>48</sup> Dibdin's role as concert manager may have been voluntary or part of his role as

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<sup>44</sup> Ibid. One of the encores performed by Miss Macintyre was identified as 'Ye banks and braes,' and the second was a repetition of the duet from *Don Giovanni*. *SL* 15 February 1892, 5.

<sup>45</sup> RCP 1893.

<sup>46</sup> *SL* 28 January 1893, 1 and 11 February 1893, 1.

<sup>47</sup> Ibid.

<sup>48</sup> RCP 1893.

concert manager for Patersons.<sup>49</sup> The printed programmes for both concerts had off-white glossy covers with gold lettering and bore the University of Edinburgh crest; the inside featured small pen and ink drawings of birds in a nest, swans on a river and other rural scenes. This 1893 concert was the last Reid concert given in the Music Hall in the nineteenth century.

Niecks's first two Reid concerts had been similar in style to the orchestral concerts presented by Oakeley but featured a themed educational approach to the programming. While planning these two concerts Niecks had taken time to look ahead and consider the types of concerts he wanted to present in the newly created University of Edinburgh Faculty of Music for the benefit of his students and to promote the scientific study of music. Niecks, thereafter, chose not to try to compete in the orchestral arena, electing instead to exploit a gap in the market for chamber music. In November 1893 he initiated a series of historical chamber concerts in the University Music Class Room—a more intimate setting than the Music Hall.

## 5.4 Lecture-recitals & 'The Historical concert according to Niecks'

Immediately following his inaugural lecture, on each of the four Mondays in March 1892, Niecks presented 'a course of four lectures on the early developments of the forms of instrumental music'.<sup>50</sup> These illustrated lectures, based on a series of lectures Niecks had presented at the Royal Institution of Great Britain in London in March 1890, gave the students detailed and practical introductions to the music of earlier times. They featured examples of instrumental music from the fifteenth, sixteenth and seventeenth centuries, illustrated by a string quartet or quintet and on the organ.<sup>51</sup> The lecture on Monday 14 March was entitled 'Instrumental music

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<sup>49</sup> Dibdin was later described as Paterson's *facile princeps* in Scotland. 'Music in Edinburgh', *MT* 36, no. 632 (1895), 688.

<sup>50</sup> Four printed lecture-recital notices. EUA IN1/ACA/MUS/REP/1892.

<sup>51</sup> 'Royal Institution', *Musical World* 22 March 1890, 228. 'Frederick Niecks', *MT* 40, no. 675 (1899), 585.

unconnected with the drama, chiefly in the 17th century'.<sup>52</sup> Niecks offered examples of music from the two Gabrielis Andrea (c.1533–1585) and Giovanni (1653–1713) to Arcangelo Corelli (1653–1713), performed by a local string quartet, as presented and performed at his Royal Institution lecture, when the musicians had been students of the Royal Academy of Music, London.<sup>53</sup> Where today music lecturers would be able to rely on technology to offer recorded musical examples, in the late nineteenth century musicians were brought in to fulfil this role.

In addition to the repetition of material used in previous lectures, the 'blue-print' for many of the concerts presented by Niecks, between 1892 and 1914, had been laid out in his two articles on 'Historical Concerts'. These had been published in October and November 1882, some nine years before his appointment to the Chair at Edinburgh.<sup>54</sup> In his October article, Niecks suggested that the first account of a formal historical concert had been of that presented by the Belgian musicologist and professor at the Paris Conservatoire, François-Joseph Fétis (1784–1871), in Paris on 8 April 1832.<sup>55</sup> A Paris correspondent of the day opined that similar concerts had been presented in Leipzig, Munich and Vienna before 1832 by such as Raphael Georg Kiesewetter (1773–1850), and that others had considered Alexandre Choron (1771–1834) as a forerunner of Fétis.<sup>56</sup> Niecks was clear in his thinking that, while they contributed to the interpretation of the format of a 'historical concert', Fétis was the first to programme musical compositions of the past for public performance in a methodical and structured order.<sup>57</sup> This 1832 concert has also been identified by William Weber as significant in helping 'Paris to replace London as the leader in performance of early music'.<sup>58</sup> Indeed, it was to the programming of Fétis that

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<sup>52</sup> HCP Lecture-recital 14 March 1892.

<sup>53</sup> 'Royal Institution', *Musical World* 22 March 1890, 228.

<sup>54</sup> Niecks, 'Historical Concerts', *MMR* 12, no. 142 (1882), 217–22; no. 143 (1882), 242–45.

<sup>55</sup> *Ibid.* 219. See Appendix 11.5 for full programme of this Fétis concert on 8 April 1832.

<sup>56</sup> Niecks, 'Historical Concerts', *MMR* 12, no. 142 (1882), 219.

<sup>57</sup> *Ibid.* 218–19.

<sup>58</sup> William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*, 119.

Niecks turned for musical illustrations to support his third lecture-recital on 21 March 1892.<sup>59</sup>

In his second article on 'Historical Concerts' in November 1882, Niecks had offered suggestions for the practical study of musical history and listed examples of musical works alongside available publications of compositions and collected editions. He also outlined his 'rules for the consideration of givers of historical concerts':

1. Chronology should not be made the sole guiding principle in drawing up a programme.
2. Choose always the most characteristic composers of the age, and of them the most characteristic works.
3. In order to represent the age and the composers adequately we ought not to press too wide a period into too narrow a space.
4. Ancient compositions should be performed exactly as they were written—by the same voices and instruments, and without any changes in harmony etc.<sup>60</sup>

Niecks went on to say:

[Jean-Baptiste] Weckerlin (1821–1910) tells us that Fétis arranged many of the pieces he brought to a hearing; and this has been done and, I am afraid is still done by others [...]. One of the most extravagant instances of such adaptations is the arrangement of ancient Greek hymns as part songs with a polished harmonisation, canonic imitations, in fact with all the resources of modern time unknown to the ancient world.<sup>61</sup>

He clearly disapproved of such arrangements. It was with these guidelines and his knowledge of historical concerts presented in Leipzig, Paris, Turin and London that Niecks planned the structure of the concerts he wanted to offer in Edinburgh. He was confident in the importance of music of preceding ages to his new teaching curriculum and aware of the growing public interest in Britain for art and music from earlier times. This encouraged him to develop a series of historical chamber concerts at the University, drawing on the articles he had contributed to musical

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<sup>59</sup> HCP Lecture-recital, 21 March 1892.

<sup>60</sup> Niecks, 'Historical Concerts.' *MMR* 12, no. 143 (1882), 243–44.

<sup>61</sup> *Ibid.* 244.

journals since the 1870s.<sup>62</sup> Prior to taking up his post Niecks would have been cognisant of the opportunities this role would afford him to bring his musical ideas and preferences before the students, staff and public of Edinburgh. A draft teaching curriculum had been prepared by Oakeley, and Niecks had ambitions to develop these plans to make the new Faculty of Music a distinct and innovative environment for the study of music and to match the concerts to these plans.<sup>63</sup>

The decision by the Commissioners in 1893 to confer on the Dean of the new Faculty of Music the title of 'Reid Professor of Music' gave additional significance to the profile of the professorship and the status of the new Faculty.<sup>64</sup> Perhaps the only clear aspect of the role unchanged from 1841, was the requirement for the Professor of Music to organise an annual commemoration concert. In respect of this Niecks must have been pleased to see scope for changes to the concert arrangements, stated in the terms of his new appointment. These terms and conditions now offered a formal option to include additional concerts in support of the Reid commemoration concert, building on the informal arrangement undertaken by Oakeley in his Reid Festivals.<sup>65</sup> This afforded Niecks the opportunity to increase the number of concerts under his supervision and to develop his series of Historical concerts in support of, and to complement, his lectures on harmony, counterpoint, form and aesthetics, although the allocation from the Reid Bequest remained at £300.<sup>66</sup> For Niecks this new focus on music education in a University environment where he had sole charge of the content must have been an exciting, if daunting prospect.<sup>67</sup> Everything was new to him as he worked to develop the teaching curriculum, expand the number of concerts and plan the future for the new Faculty of Music.

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<sup>62</sup> See Appendix 11.6 for a list of historical concerts given by Niecks between 1894 and 1914.

<sup>63</sup> Draft prepared by Oakeley, March 1890 (Oakeley's draft scheme); 'Scheme of Graduation in Music' by Fr. Niecks, Reid Professor of Music 9 June 1892. (Niecks's scheme). Acc 96/14.

<sup>64</sup> The new title 'Reid Professor of Music' was confirmed in Scottish Universities Commissioners, Ordinance No. 20 (Edinburgh No .2), 25 January 1893. See Appendix 6 for an extract from the terms of appointment.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> Niecks had sole charge but he was under the umbrella of the University Court and *Senatus*.

## 5.5 Music of preceding ages

In presenting carefully devised concerts Niecks wanted to convey, in an illustrative format, his thoughts about music and its development as an art form. He considered that while it was interesting to read about old musical works, the most 'satisfactory mode of making their acquaintance' was 'to hear them adequately performed'.<sup>68</sup> Niecks now had an educational forum in which to present a practical demonstration of his keen interest in early music and his interpretation of the 'historical concert' based on his own researches. Niecks had written in 1882:

The study of the achievements of preceding ages cannot be too warmly recommended. It teaches us to esteem the past and in doing so enables us to rightly appreciate the present. It shows us the unstableness of the standard of beauty, and overthrows the pleasing notion, born of our conceit, that we have surpassed our predecessors. We learn, in fact that there is no such thing as unqualified progress, an improvement in one respect being always accompanied by some drawback in another.<sup>69</sup>

Niecks knew that historical concerts were considered by many to be 'dull, boring and unpleasing experiences, a bit old-fashioned and undeserving of attention'.<sup>70</sup> His understanding was that 'the best achievements of any age of music deserved to be performed and ought not to be considered dull and uninteresting'. He believed audiences should:

approach unfamiliar works with an open mind and that while even the best music can be strange to the ear or performed in a dull fashion it should be welcomed and appreciated for the workmanship and spirit of the times and not ignored because it is unknown.<sup>71</sup>

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<sup>68</sup> Niecks, 'Historical Concerts.' *MMR* 12, no. 142 (1882), 217.

<sup>69</sup> *Ibid*

<sup>70</sup> HCP 29 January 1913.

<sup>71</sup> *Ibid*.

The music of earlier times was very different in style and format from the music of the late nineteenth-century but Niecks was determined that music of whichever time should not be:

treated as a passing fashion to be discarded when something new comes along, all music should be treasured, and listeners ought to accept that older music was the fashion at the time it was written. Music is for all time having developed along varying paths and in each of these directions degrees of perfection have been reached.<sup>72</sup>

The inaugural concert in this new format was on Wednesday, 29 November 1893; the opening concert in a season of 'Six Historical Concerts' devoted to the 'Illustrative development of Dramatic Music', encompassing opera from the seventeenth-century to the present day [1893]. Niecks gathered together a group of 16 soloists, including music students, and a local choir of 30 voices for two of the concerts, with Mr Andrew Scott Jupp (1860–1931) as accompanist on pianoforte and organ. The first concert was devoted to 'Italian Opera in the 17<sup>th</sup> century', and featured extracts from the operas *Euridice* by Giulio Caccini (1551–1618) and *Orfeo* by Claudio Monteverdi (1567–1643), with two excerpts from the opera *Serse* by Pier Francesco Cavalli (1602–1676. The second half was given over to the 'First Act (with some omissions)' of the opera *La Rosaura* by Alessandro Scarlatti.<sup>73</sup> This again was a direct reference to the historical concert presented by Fétis in Paris on 8 April 1832.<sup>74</sup> Niecks, in his article of November 1882 had given an extensive list of collections and publications from which he would have sourced performance material for his concerts such as 'The score with a figured bass' of Caccini's opera *Euridice* (Florence, G.G. Guidi). Niecks may have adapted this score for the performance in Edinburgh.<sup>75</sup>

The second of the six concerts was described as 'Italian Opera in the 17<sup>th</sup> century' [sic], but the works performed were entirely from the eighteenth century which

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<sup>72</sup> Ibid.

<sup>73</sup> HCP 29 November 1893.

<sup>74</sup> Fétis concert programme. See Appendix 11.5.

<sup>75</sup> Niecks, 'Historical Concerts', *MMR* 12, no. 143 (1882), 244.



suggests a misprint in the title of the printed concert programme.<sup>76</sup> The simple four-page printed programmes employed different type-faces but there were no illustrations, introductions, programme notes or biographies. Another notable misprint by Niecks was in the 1894 commemoration concert programme on 14 February where Reid's birth date was given as 1727 rather than the more familiar 1721 or 1722—a date perpetuated by Niecks at commemoration concerts for several years. For this February concert in 1894 it was reported in the press that Reid's 'Introduction, pastorale and march' was played on the organ by Niecks.<sup>77</sup> These Historical concerts were intended for the benefit of the students taking formal degree classes in music, classes that included ladies from 1893. They were also open to the wider University and the public for a small fee, and by invitation of the Reid Professor to members of the music profession.<sup>78</sup> The concerts were presented in the University Music Class Room at 8.00 pm, mostly on Wednesdays, beginning with six and reducing to five and then four concerts each season until Niecks retired in 1914.<sup>79</sup>

## 5.6 Niecks as educator and performer

In the season 1894–1895 Niecks turned his attention to the subject of the string quartet in a series of six historical concerts. The printed programme for the first concert on 14 November 1894 gave an introduction to the history of the string quartet genre. Niecks suggested that while Placidus von Camerloher, Giovanni Battista Sammartini, Johan Agrell and Johann Carl Stamitz may have assisted in

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<sup>76</sup> HCP 13 December 1893.

<sup>77</sup> HCP 14 February 1894. 'Historical Concert', *SL* 18 February 1894, 7.

<sup>78</sup> The fee for the series of [six, five or four] concerts was half-a-guinea (10s 6d). Niecks was delighted that from 1893 female students would be eligible to attend music lectures and concerts, 'Music in Edinburgh', *MT* 33, no. 590 (1892), 228; reference to wider audience, 'Music in Edinburgh', *MT* 37, no. 638 (1896), 260.

<sup>79</sup> Not all concerts were advertised but the advert for the 1894 commemoration concert on 14 February included an 'intimation to ticket holders', which mentioned the starting time, though it was not printed on the programme. *SL* 13 February 1894, 1. From November 1896 to March 1900 the number of concerts each season was reduced to five and thereafter to four and the concerts were numbered. I to VI, I to V and I to IV.

laying the foundations of the format, ‘undoubtedly Joseph Haydn, had given shape and character to this beautiful and noble art form’.<sup>80</sup> Niecks’s interpretation of the compositional framework was that ‘a string quartet is not simply a work for four stringed instruments but that the playing of the instruments should reflect the individuality of mind and spirit of the players’.<sup>81</sup>

A feature of this series was that Niecks played as leader of the string quartet, alongside local musicians Mr John Guyer (violin), Mr Colin McKenzie (viola) and Mr Grant McNeill (violoncello). Niecks presented five string quartet programmes in chronological order of composition with the opening concert devoted to the music of Haydn and Mozart and subsequent concerts to Haydn, Mozart and early Beethoven, later Beethoven, Mendelssohn and Schumann respectively and one programme of choral music. The Reid concert on 13 February 1895 was prefaced by a rendering of a Minuet and March by General Reid, played by the members of the string quartet.<sup>82</sup> The review of the first concert noted ‘Professor Niecks has just begun what will undoubtedly prove a series of delightful historical concerts of string quartet music’. The annotated programme was described in the press as helpful and interesting ‘though at first it looked suspiciously like *The Monthly Visitor* which benevolent ladies sometimes thrust upon us’.<sup>83</sup>

The fifth concert in the season on 27 February 1895 featured a programme of choral music, introduced by Niecks as exemplifying ‘three grand choral styles’. He selected examples from the works of Giovanni Pierluigi da Palestrina (Roman school), Francesco Durante (Neapolitan school) and his contemporary J. S. Bach (North German school). These items were interspersed with three pieces for organ ‘to demonstrate the three stages in the development of organ playing; but they must

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<sup>80</sup> HCP 14 November 1894.

<sup>81</sup> Ibid.

<sup>82</sup> HCP 13 February 1895.

<sup>83</sup> ‘Music of the Month—Edinburgh’, *The Scottish Musical Monthly*, December 1894, vol. II, no. 15.

be left to tell their own stories.’<sup>84</sup> Niecks wanted his audiences to learn from hearing the music and gave them guidelines and points to listen for without going into great analytical detail. In the final concert of the season string quartets by Brahms and Bedřich Smetana were programmed with an earlier Luigi Boccherini quartet included as ‘a rest between the exacting and exciting Brahms and Smetana quartets’.<sup>85</sup> This programme is notable for the relatively early performance of Smetana’s Quartet no 1 in E minor, written in 1876. The season 1895–1896 was the last to feature six concerts and opened with a mixed offering of English glees, songs and instrumental music.<sup>86</sup> In the remaining concerts Niecks continued his focus on the string quartet genre. He introduced under the heading of ‘Chamber music’, quartets from Italy, France, Germany and choosing works by Peter Ilich Tchaikovsky, Anton Rubinstein and Antonin Dvořák to illustrate Slavonic chamber music. Again, Niecks played as leader of the quartet but with a change of personnel from the previous season following the untimely death of violoncellist, McNeill.<sup>87</sup>

In the first four seasons of his Historical concerts Niecks participated as conductor or violinist as leader of a string quartet and as a soloist, as in November 1896 when he performed a violin sonata by Handel.<sup>88</sup> Niecks was organising these concerts, booking the players, writing the programme notes, arranging for them to be printed, and rehearsing, while at the same time setting up the new Faculty of Music, devising and teaching courses for his students. During his early years in Edinburgh Niecks had been learning about local musicians with whom he could work to promote music in the University and while doing this he was happy to play

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<sup>84</sup> HCP 27 February 1895. The idea for this concert came from a historical concert given in Turin before 1882, illustrative of the four great Italian schools of church music: The Roman, the Venetian School, the Bolognese and the Neapolitan. See Niecks, ‘Historical Concerts’, *MMR* 12, no. 143 (1882), 243.

<sup>85</sup> HCP 27 March 1895.

<sup>86</sup> HCP 13 November 1895.

<sup>87</sup> McNeill was an Edinburgh teacher and exponent of chamber music who died in 1895 of typhoid, ‘having barely attained his thirtieth year’. *The Scottish Musical Monthly*, December 1895, Vol III, no. 27. The members were now Niecks, Madame Agnes Hamilton, Mr John F Guyer and Mr Carl D. Hamilton.

<sup>88</sup> HCP 18 November 1896.

himself and to conduct. His decision to participate himself in a total of 24 concerts allowed Niecks to keep costs down and to have control over what was being played and how it was being interpreted. After 1896, with growing pressures from his teaching commitments, Niecks stepped back from performing and did not appear again as a violinist or viola player but continued to conduct on eight occasions between 1897 and 1914.

## 5.7 Visiting virtuosi

International artists invited by Niecks to participate in the University series included Leonard Borwick (1868–1925), Walter Parratt (1841–1924), Edwin Lemare (1865–1934), Willy Benda (1870–1929), Georg Walter (1875–1952) and George Henschel, who each made only one appearance at the Historical concerts.<sup>89</sup> Other leading musicians, including pianists Fanny Davies (1861–1934) and Wanda Landowska (1879–1959), and singers Marie Fillunger (1850–1930) and Mary Munchhoff (b. 1880), each made several visits to the city to perform in the University Music Class Room. They all contributed to the high standard of musicianship and range of repertoire presented at the Historical concerts.

Each concert was given a title to describe the music the audience could expect to hear and perhaps also gave an indication of the quality of the performer(s). The term ‘Virtuoso’ was favoured by Niecks in several of his historical programmes in the late 1890s.<sup>90</sup> It is not clear if this use of the term was intended to describe the compositions played or the playing of the compositions by the artists giving the performance:

1896–1897:

Recital of virtuoso pianoforte music (Leonard Borwick)

1897–1898:

Recital of virtuoso violin music from Corelli to the present day (Theodor Werner)

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<sup>89</sup> Henschel had appeared at five Orchestral Festival concerts presented by Oakeley.

<sup>90</sup> ‘Virtuoso’ is identified by Niecks as meaning: ‘Virtuoso, m., Virtuosa, f. (It.). A highly skilled instrumentalist or singer’. Frederick Niecks, *A Concise Dictionary of Musical Terms*, (London: Augener & Co., 2<sup>nd</sup> ed., 1884) 257.

1898–1899:  
Recital of virtuoso violoncello music (Willy Benda)

The closing concert of the 1896–1897 season was given by Borwick, a student of Clara Schumann who performed pieces by Johann Nepomuk Hummel, Moscheles, Weber, Chopin, Rubinstein and Liszt.<sup>91</sup> There is no indication of the instrument that was used, and no programme notes were provided. In March 1898 Niecks welcomed Theodor Werner (1863–1927) to the University for two recitals of virtuosic violin music in which he was accompanied by Jupp.<sup>92</sup> Werner's programmes featured less well-known composers, including Friedrich Wilhelm Rust, Pierre Rode and Ferdinand Laub, and Niecks elected to offer short biographies of these composers rather than notes concerning the works being performed. On 18 January 1899, the German violoncellist Benda, accompanied by his wife, offered a programme of virtuosic violoncello music by Bernard Romberg, Justus Johann Friedrich Dotzauer, Friedrich August Kummer and Adrien-François Servais, interspersed with music for female vocal quartet.<sup>93</sup>

A recital of clarinet music scheduled for December 1898 was re-arranged for February 1899, owing to the ill-health of the clarinettist, George Clinton (1850–1913), and the artist engaged for the February date, Marie Fillunger, was summoned to fill the December gap.<sup>94</sup> The rescheduled clarinet recital became the Reid commemoration concert on 22 February 1899 and offered works for clarinet and pianoforte by Brahms, Schumann, Rietz and Weber. The concert was prefaced by a

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<sup>91</sup> HCP 17 March 1897.

<sup>92</sup> HCPs 2 and 16 March 1898. Werner was a young Dutch violinist, a pupil of Joachim described in 1887 as 'A new musical genius', *Edinburgh Evening News* 16 March 1887, 3. <<https://josephjoachim.com/2014/11/04/joachims-students/>> (accessed 12.06.17).

<sup>93</sup> The female vocal quartet comprised music students including Marjorie Kennedy-Fraser.

<sup>94</sup> HCP 7 December 1898. The German soprano Marie Fillunger was a leading international soloist based in London who gave regular concerts at the turn of the century in the London area with Niecks's successor as Reid Professor of Music, Donald Francis Tovey, as her accompanist.

rendering on the organ by Jupp of Reid's 'Minuet and March' and included two vocal intermezzos, sung by local singing teacher, Miss Bertha Martini.<sup>95</sup>

The term 'virtuoso' could equally have been applied to the pianists Fanny Davies, who made four appearances between 1900 and 1910 and Wanda Landowska who appeared on five occasions between 1905 and 1911 but the term was not used in their concert programme titles. The internationally acclaimed Guernsey-born pianist Miss Davies, like Borwick, had been a student of Clara Schumann and, at the Reid commemoration concert on 13 February 1900, she presented a programme of compositions by Robert Schumann.<sup>96</sup> Miss Davies appeared on three further occasions at the invitation of Niecks and each recital was themed by composer or country. In March 1901 the chosen composer was Brahms and in December 1902 Miss Davies presented a programme of British music. She gave a second Schumann recital in January 1910.<sup>97</sup>

A virtuoso recital in season 1899–1900 was given by John Thomas (1826–1913), harpist to Her Majesty the Queen, and a pupil of John B. Chatterton. Thomas included some of his own compositions in the concert and harp studies by early nineteenth-century harpists, Nicolas-Charles Bochsa and François-Joseph Dizi.<sup>98</sup> Two Scottish pianists invited by Niecks were Edinburgh pianist Paul Della Torre (1864–1932), who presented a programme of music by Liszt in January 1904, and Glasgow pianist Frederick Lamond (1868–1948), who came to give two Beethoven pianoforte recitals in December 1904.<sup>99</sup>

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<sup>95</sup> HCP 22 February 1899. Miss Martini was identified in the 1901 Scotland Census as an Edinburgh singing teacher, born in Russia <<https://scotlandsppeople.gov.uk>> (accessed 14.09.15).

<sup>96</sup> HCP 13 February 1900.

<sup>97</sup> HCPs 13 March 1901, 10 December 1902 and 26 January 1910.

<sup>98</sup> HCP 14 December 1899. The harpist J. B. Chatterton was the older brother of Frederick Chatterton who played at the Reid concert in 1861.

<sup>99</sup> HCP 20 January 1904. Della Torre was a local pianist and music teacher and on the committee of the Edinburgh Society of Musicians in 1921. HCPs 1 and 8 December 1904. Lamond was a pianist and composer and in 1905 was the second-last surviving pupil of Franz Liszt. He was a Beethoven specialist who toured regularly in Europe and settled in Berlin. Lamond returned to the University to give two further recitals in 1943.

## 5.8 Old music on old instruments

In contrast to the genre of string quartets in season 1895–1896 the University welcomed in January 1896 the Dolmetsch family from London. Arnold Dolmetsch (1858–1940) had in the 1880s been a teacher of violin. In the 1890s he took an interest in music for viols and began collecting and restoring early viols and keyboard instruments.<sup>100</sup> With his first wife Marie and their daughter Hélène (1878–1924) the family gave concerts in their home, giving their first public concert in 1890.<sup>101</sup> By the mid-1890s Dolmetsch had started making large clavichords at his workshop in England and may have brought one with him to Edinburgh in January 1896. At this concert Arnold, Hélène and his second wife Elodie (b. 1869) presented a programme of ‘Music of the 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> centuries, chiefly instrumental, played on instruments similar to such instruments as would have featured in concerts at the time of composition’ [sic].<sup>102</sup> This performance was described in the press as ‘one of the most important events in our musical season’ and ‘the first visit to Edinburgh of Mr Arnold Dolmetsch and his party with their ancient instruments’.<sup>103</sup>

Two University concerts in December 1896, illustrative of ‘old music on old instruments’ offering music from England, France, Germany and Italy, for harpsichord and clavichord, again featured the Dolmetsch family.<sup>104</sup> Arnold’s first harpsichord had been displayed at an exhibition in London in October 1896 just two months before their second Edinburgh concert. Their final appearance at a University concert was in the season 1898–1899 for a programme of ‘French music at the time of Louis XIV and Louis XV’. By inviting Dolmetsch to the city so early in his career as a leading performer on early instruments, Niecks proved to his

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<sup>100</sup> Margaret Campbell, ‘Dolmetsch family’, in *GMO* (Oxford: OUP, 2001)

<sup>101</sup> *Ibid.*

<sup>102</sup> HCP 29 January 1896.

<sup>103</sup> ‘Music in Edinburgh’, *MT* 37, no. 637 (1896), 184.

<sup>104</sup> HCP 3 December 1896, ‘Old music on old instruments, chiefly English and French harpsichord music’; HCP 9 December 1896, ‘Old music on old instruments, chiefly Italian harpsichord and German clavichord and Harpsichord music’; HCP 11 November 1898.

Edinburgh audiences his commitment to promoting early music performed on old-style instruments.

The music of Domenico Scarlatti, J. S. Bach and Carl Philipp Emanuel Bach was to the fore in a series of five recitals between 1905 and 1914, by the Polish harpsichordist and pianist, Wanda Landowska.<sup>105</sup> Her first visit to the Historical concerts in Edinburgh was in November 1905 when she offered a programme of music by J. S. Bach and his contemporaries, Domenico Zipoli, Durante, D. Scarlatti, G. F. Handel, Johan Mattheson, Telemann, Rameau, Louis-Nicolas Clérambault, Louis-Claude Daquin and François Couperin. For the audience Niecks offered a programme note discussing the merits of looking beyond the works of Bach and Handel.<sup>106</sup> Landowska's recital in November 1906 was entitled 'A J. S. Bach recital on the harpsichord and pianoforte' and the instruments used were identified as coming from 'the house of Pleyel-Wolff et Cie'.<sup>107</sup> There was no further detail on the instruments. However, for the concert in January 1914 it was noted in the programme that Landowska would be using either the piano or the harpsichord for each piece and confirmed that, for comparative purposes, 'Landowska [played] the C sharp major prelude and fugue first on the one and then on the other instrument'.<sup>108</sup>

In the same programme, three Mozart pieces lacking Köchel numbers are identifiable by their movement titles and dates of composition. In Landowska's programme in February 1908, 'A recital Illustrative of the development of the modern pianoforte sonata from J. S. Bach to [Muzio] Clementi', the lack of opus numbers makes it difficult to identify the pieces performed, however, movement titles and time signatures enable the identification of most of them.<sup>109</sup> Of the 20 sonatas in F minor by Domenico Scarlatti, for instance, only Kirkpatrick (Kk) no. 519

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<sup>105</sup> Landowska taught piano from 1900 to 1912 at the Schola Cantorum, Paris, and harpsichord from 1912 to 1919 at the Hochschule für Musik in Berlin.

<sup>106</sup> HCP 15 November 1905.

<sup>107</sup> HCP 7 November 1906.

<sup>108</sup> HCP 28 January 1914.

<sup>109</sup> HCP 26 February 1908.



is marked *allegro assai* and similarly, of his 57 sonatas in F major, only Kk 6 is an *allegro* in 3/8 and there is a recording of Landowska playing this piece.<sup>110</sup> There are two sonatas by J. C. Bach in C minor (op. 17 no. 2 and op. 5 no. 6) and the movement titles for op. 5 no. 6 match those given in Landowska's programme. The movement titles of the Haydn sonata in C major strongly suggest that it was Hob. XVI, no. 35 played by Miss Landowska on this occasion.<sup>111</sup>

## 5.9 Regular participants in the Historical concerts

Two prolific participants in the Historical concerts organised by Niecks were local music teacher Andrew Scott Jupp and Belgian violinist, Henri Verbrugghen (1873–1934). Jupp's first appearance was in the viola section of the orchestra at the Reid concerts in 1892 and 1893, and he served as organist and pianoforte accompanist at 26 further lecture-recitals and concerts under Niecks. He played solo works, accompanied choral and operatic items as well as solo instrumentalists including violinist Werner in 1898 and violoncellist David Millar Craig (1878–1965) in 1900. One such work was the *Stabat Mater* by Emanuele D'Astorga for soprano, contralto, tenor and bass solo, chorus, organ and strings which appeared three times between 1897 and 1913. In 1892 and 1895 Niecks invited Jupp to join him in performances of Henry Purcell's 'Golden Sonata', a work that he programmed on four occasions, in one of his first lecture-recitals and in his last concert as Reid Professor in February 1914.<sup>112</sup> Jupp played for Niecks until 1907 when he was replaced by Edinburgh music graduate Matthew Shirlaw, who featured in 11 concerts between 1906 and 1914.<sup>113</sup>

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<sup>110</sup> Ibid. Observations by Research Assistant, Dr Lance Whitehead when assisting with entering data into the RCD.

<sup>111</sup> Ibid.

<sup>112</sup> HCP 11 February 1914.

<sup>113</sup> Matthew Shirlaw was the first recipient in Scotland of a Degree in Music after examination, awarded by any Scottish University. He was presented with his Degree of Mus. Bac. by Niecks at the first graduation ceremony held in the new McEwan Hall at the University of Edinburgh, on 13 April 1898.

Between 1901 and 1914 Verbrugghen, leader of the Scottish Orchestra and of his own string quartet, 'The Verbrugghen Quartet', appeared at the Historical concerts on at least 20 occasions in duos, trios, quartets, quintets, sextets, octets.<sup>114</sup> He performed with his quartet, and with the pianist Philip Halstead in music from the sixteenth century to the early twentieth century. Niecks also invited Verbrugghen to put together various chamber ensembles for other concerts to demonstrate multiple genres, composers and styles for the benefit of the music students. His typical fee was £10 per concert with the other members of the quartet or larger ensembles averaging 5 guineas per person per concert.<sup>115</sup>

Essays in the programmes for the concerts presented by Verbrugghen and Halstead on November 20 and December 18, 1901 offered a brief history of the sonata to accompany two programmes devoted to sonatas for pianoforte and violin. They also gave details of the use of the term through the centuries, with a summary of the modern sonata from the Haydn-Mozart era and discussed older forms of the clavier and violin sonata.<sup>116</sup> The different phases of the genre were outlined with a brief survey of the principal contributions to this department of the art. Niecks offered four examples in each programme covering the period from J. S. Bach to Richard Strauss and one work, the Strauss sonata received an individual programme note. These sonatas were interspersed with arias and songs by the composers of the sonatas or from the period of the sonatas.

## 5.10 'The art of programme-making' in a new century

With the advent of the new century in season 1900–1901, audiences for the University concerts were becoming familiar with the style and format of the Historical concerts. Niecks was sticking to his 'rules' while varying the styles and formats of concerts across the season to appeal to the interests and tastes of the

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<sup>114</sup> See Appendix 11.7 for a list of Historical concerts featuring Verbrugghen.

<sup>115</sup> Reid concert accounts, season 1911–1912. Historical concert 31 January 1912, clarinet quintets, £10 + 4 x 5 guineas. Acc 96/14 (Niecks accounts).

<sup>116</sup> HCPs 20 November and 18 December 1901.

audiences and perfecting his approach to the art of programme making.<sup>117</sup> This art was described by Niecks as not so much ‘what it is but of what it ought to be’. He defined the challenge of planning a programme as ‘the selecting and grouping together of a number of musical works for performance in a manner that allows each of them free play to produce its legitimate effect.’<sup>118</sup>

Niecks believed that the structure of a concert programme should take account of the emotional impression and impact of consecutive works, the sequence of keys and the need to be wary of monotony of colour and style. He was concerned that fluctuating contrasts of mood might obscure delicate pieces or create an unwelcome distraction, and that individual works should contribute to the overall impact of the programme and not detract from it in any way.<sup>119</sup> Programmes, he considered, should be balanced and reflect the wishes and expectations of the organiser, the performers and the audience in presenting the most interesting and pleasurable experience. This was a determination he applied to his Historical concerts at Edinburgh: concerts later described by one of his first graduates in Music, Agnes Johnston as ‘bringing the dry bones of music to life’.<sup>120</sup> In an article in 1901 reflecting on the musical life of Scotland, Franklin Peterson gave an account of changes that had taken place during the final decades of the nineteenth-century and made a passing reference to the ending of the Reid Festivals under Oakeley.<sup>121</sup> Peterson also commented on the Historical concerts suggesting, ‘that those who failed to appreciate the University concerts being offered by Niecks for the benefit of musicians and public alike were missing a valuable musical experience’.<sup>122</sup>

An example of a balanced programme, taking account of the wishes of the performer, was given in December 1902 when Fanny Davies presented a

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<sup>117</sup> For Niecks’s ‘rules’ see section 5.4 above.

<sup>118</sup> Frederick Niecks, ‘The Art of Programme-Making’, *MMR* 12, no. 134 (1882): 25.

<sup>119</sup> *Ibid.* 26–27

<sup>120</sup> *Ibid.*; ‘Edinburgh University Historical Concerts, 1892–1914’, 11, Agnes Johnston, [Mus. Bac. 1899], RCP 4 March 1920.

<sup>121</sup> Franklin Peterson, ‘Music in Scotland’, *MMR* 31, no. 361 (1901): 6–8.

<sup>122</sup> *Ibid.*

programme of music entitled 'A recital of British-Irish harpsichord and pianoforte music (from the 16th to the present century)'. The programme featured composers from William Byrd to Arthur Somervell (1863–1937) and identified Miss Davies as 'performer' but gave no detail about the instrument(s) used.<sup>123</sup> A clavichord by Arnold Dolmetsch dated 1896, currently in The University of Edinburgh Musical Instruments Museum, might have been purchased by Niecks from Dolmetsch following his visits to Edinburgh in the 1890s and may have been used by Miss Davies. Surviving correspondence between the pianist and the professor discussing the programme details suggests that the music was agreed close to the concert date and that the soloist expressed her preferences for the pieces to be performed. Miss Davies described the proposed programme as 'characteristic and instructive with several works by little-known composers including James Nares, Percy Pitt, Norman O'Neill and Donald Tovey'.<sup>124</sup> Edward Elgar she identified as 'modern' and suggested playing his 'Concert Allegro' written for and dedicated to her, as was a Somervell's 'Concert study', and she also wanted to play an unpublished piece sent to her by Charles Villiers Stanford.

Although Niecks's side of the correspondence does not survive, the implication from Miss Davies's letters is that Niecks agreed with her recommendations although he asked that she include a *Galliaro* in C by Orlando Gibbons. The final programme shows the compromises made by both parties to include their preferred choices and in the printed programme Niecks provided a two-page essay on British keyboard music.<sup>125</sup> The letters from Miss Davies to Niecks are the only extant evidence of detailed discussions about the music chosen for performance at any of Niecks's Historical concerts. They also offered additional information confirming the provision by Steinway of a piano for the concert, although there was no detail on the model, and she mentioned that while in Edinburgh she would be staying

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<sup>123</sup> HCP 10 December 1902.

<sup>124</sup> Letter from Fanny Davies to Professor Niecks, 1 December 1902, Coll-1086. See Appendix 11.8.

<sup>125</sup> HCP 10 December 1902.

with her friends the Crum-Browns.<sup>126</sup> The accounts for the Reid concerts in season 1902–1903 show that Miss Davies received an inclusive fee of £21 to cover all expenses.<sup>127</sup>

Niecks was used to writing about music in all its diversities, from notation to the individual approaches to composition taken by composers whose music he had studied or with whom he had come into contact. Innovations and developments in styles of notation and printing methods, new musical instruments, old instruments in a new design or with small improvements, new concert spaces and new compositional techniques were features of the experiences of composers through the centuries. He considered composers to be ‘exponents of the form of original composition’ and ‘masters of technologies and resources available to them at the time and that they had access to’, reflecting in their music the culture and technologies of the day.<sup>128</sup> Through the music and musicians that he studied, Niecks considered that the influences of socio-political conditions, climate, nationality, environment and artistic temperaments were factors that framed the history of music.

He considered that the individual circumstances surrounding the composers, contributed to their writing. Niecks observed ‘an individual may bring out a development which is not in accordance with the general tendency’ and the evolution of any cultural form is not something that should be taken for granted.<sup>129</sup> His opinion of modern composers would have been enhanced by comments and performances such as those made and presented by Fanny Davies. Her concert in

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<sup>126</sup> Alexander Crum Brown was Professor of Chemistry at the University of Edinburgh <<https://www.chem.ed.ac.uk/about-us/history-school/professors/alexander-crum-brown>> (accessed 23.11.16).

<sup>127</sup> Reid concert accounts 1902-1903. Acc 96/14 (Niecks accounts).

<sup>128</sup> Frederick Niecks, *The Flat, Sharp and Natural: A Historical Sketch in Musical Education and Culture: Inaugural Address / Delivered in the University of Edinburgh on February 29, 1892, by Frederick Niecks* (Edinburgh: Blackwood, 1892), 173. Presented by Niecks on 3 March 1890 at the Proceedings of the Musical Association, twenty-sixth session, 1899–1900.

<sup>129</sup> Ibid.

December 1902 was one of only a few of Niecks's Historical concerts to feature living composers.<sup>130</sup>

Niecks's format of programming in a single musical style was exemplified in the Reid commemoration concerts entitled 'The Waltz from Mozart to Johann Strauss the Younger' (1904) and 'The Overture from Monteverdi to Wagner' (1905).<sup>131</sup> For the 1905 concert Niecks devoted six pages of the printed programme to his essay on operatic overtures with 15 overtures divided into four types: the early overture (Monteverdi and Cavalli); the old overture (Lully, Alessandro Scarlatti, and Handel); the modern classical overture (Gluck, Mozart, Cherubini and Beethoven); the modern romantic overture (Rossini, Weber, Mendelssohn, Auber, Schumann and Wagner). This use of such terms to describe the different periods of music was possibly the first time Niecks had made these distinctions in print and demonstrated his tendency to categorise musical forms for educational purposes.

### 5.11 Previously popular but now forgotten musical rarities

The opening concert in season 1896–1897 entitled 'Italian Vocal and Italian and German Instrumental Chamber Music of the 17<sup>th</sup> and 18<sup>th</sup> centuries', introduced less well-known but previously popular forms of composition.<sup>132</sup> Niecks wrote in the concert programme:

The chief object in framing to-day's programme was to make the concert serve the purpose of an introduction to the now neglected and forgotten, but once important and popular, forms of composition, the Chamber Cantata (*cantata da camera*) and Chamber Duet (*duetto da camera*). Two of the greatest masters in each kind have been chosen to illustrate the subjects—Giacomo Carissimi and Alessandro Scarlatti, the chamber cantata; and Agostino Steffani and Giovanni Carolo Maria Clari, the chamber duet.<sup>133</sup>

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<sup>130</sup> For a list of living composers featured by Niecks, see Appendix 11.9.

<sup>131</sup> HCPs 3 February 1904 and 16 February 1905.

<sup>132</sup> HCP 18 November 1896.

<sup>133</sup> *Ibid.*

For a concert in February 1902 devoted to 'Some Forgotten Symphony Composers', Niecks invited 26 members of the Scottish Orchestra to participate and he travelled to Glasgow to rehearse the works.<sup>134</sup> The programme included compositions by Karl Ditters von Dittersdorf and in the printed programme, Niecks drew the attention of the listeners to the 'freshness, expressiveness, and beauty of the pictures represented by the composer in the several movements'.<sup>135</sup> These pieces he described as 'programme music' and reminded the audience that 'they should not be distracted by misinterpreting the intention of the composer and confusing ridicule with artistic focus'.<sup>136</sup> He considered that performances of such works enabled a better understanding of tastes and styles than written descriptions, and encouraged the audience of the worthiness of listening to different phases of older forms and stages of development from which to learn lessons.

In the concert on 18 November 1903, Niecks presented music for four-hand pianoforte duets as originally composed (i.e. not arrangements) and he wrote about the history of the development of compositions for four hands on one keyboard, which he identified as having begun around 1765.<sup>137</sup> He acknowledged that prior to this date there had been compositions for two, three and four harpsichords but recognised that the first works for pianoforte duet had been written by Mozart in London between April 1764 and July 1765.<sup>138</sup> Niecks wrote in the printed programme that these works of Mozart were now lost and the earliest extant duets were those by Charles Burney and Johann Christian Bach, a close friend of the Mozart family. He also listed composers, including Clementi and Jan Ladislav Dussek, no longer remembered for writing pianoforte duets. Hummel, Weber, Schubert, Schumann, Brahms and Rubinstein were among the composers whose

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<sup>134</sup> The Scottish Orchestra was based in Glasgow.

<sup>135</sup> HCP 19 February 1902. This essay is reproduced in MT 43, no. 710 (1902), 241–42.

<sup>136</sup> Ibid. Niecks later published a book on 'Programme Music': Frederick Niecks, *Programme Music in the Last Four Centuries: A Contribution to the History of Musical Expression* (London: Novello, 1906).

<sup>137</sup> HCP 18 November 1903.

<sup>138</sup> Ibid. Introduction.

works for four hands were selected by Niecks for performance in this programme of original pianoforte duets (from the second half of the 18th century to the present day). These duets were interspersed with songs composed by his friend Adolf Jensen.<sup>139</sup>

In his introduction to the programme for 16 December 1903, Niecks stated 'it is an extremely rare phenomenon to meet with a programme entirely made up of wind-instrument chamber music'.<sup>140</sup> Here again he was taking the opportunity to offer something different and new to the Edinburgh audience, commenting that this repertoire was 'scarce and limited' and an 'unknown territory that deserved exploration'.<sup>141</sup> Two of the pieces chosen by Niecks were written by men whom he considered to be 'interesting characters' and leading exponents in the field of chamber music compositions for wind instruments, Anton Reicha and George Onslow.<sup>142</sup> The other composers featured were Charles Lefebvre, Gabriel Pierné and Emile Pessard, whose examples of this 'rare phenomenon', he suggested, were among the remaining examples of 'music for wind instruments alone'.<sup>143</sup>

## 5.12 Concerts featuring local choirs

For the 1897–1898 season, Niecks invited Mr Thomas H. Collinson (1865–1928) and the Choir of the Cathedral Church of St Mary, Edinburgh, of which Collinson was the conductor, to present two concerts under the heading 'English Cathedral Music from the 16<sup>th</sup> to the 19<sup>th</sup> century'.<sup>144</sup> Niecks did not provide programme notes for

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<sup>139</sup> Ibid. Jensen was a composer identified by Niecks in the concert programme as 'a genuine master of song—sweet, refined, subtle [...] whose early death had been a great loss to the world of music'.

<sup>140</sup> HCP 16 December 1903.

<sup>141</sup> Ibid.

<sup>142</sup> Ibid. Reicha, born in Bavaria, was a colleague of Beethoven's in the Bonn orchestra and Onslow was born in France to a French mother and an English father, the first Lord Onslow.

<sup>143</sup> HCP 16 December 1903. Featured the Wind-Instrument Quintet from The Queen's Hall, London.

<sup>144</sup> HCPs 17 November and 8 December 1897. Collinson had acted as organist and accompanist in previous seasons of University concerts. During the academic year 1897–1898 he was appointed University Organist and played on the Hope-Jones organ in the McEwan



these concerts but he did offer information about the composers, some of whom would not have been known to the music students or the wider audiences, including Christopher Tye, Richard Farrant and Pelham Humfrey. The choral theme was continued in the 1899–1900 season with a programme of compositions by Purcell under the direction of local choirmaster, Mr James A. Moonie (1853–1923). This concert in January 1900 featured Mr Moonie’s choir, vocal soloists and a small band of local string players.

In 1903, to illustrate the format of vocal music for four and fewer performers, Niecks selected examples of eighteenth-and nineteenth-century homophonic works ‘to demonstrate melody with harmonic chords’. He offered one polyphonic work from the sixteenth century as a contrast ‘to show contrapuntal harmony and perfect melodic equality in all parts’.<sup>145</sup> This programme was performed by four solo SATB voices with two accompanists, one of whom was Donald Tovey (Reid Professor of Music, 1914–1940) who also played items for solo piano in each of the two parts of the programme.<sup>146</sup> In January 1905, again with the support of the Choir of the Cathedral Church of St Mary, Niecks took a historical approach to the genre of the oratorio. His extensive five-page essay on the history of the oratorio was illustrated by Carissimi’s *Jonah* and Handel’s first oratorio *Esther* composed in 1720 for the Duke of Chandos.<sup>147</sup>

The research shows that the Reid Professor followed his own rules in the programming of concerts over the following ten years, limiting the programmes to one instrument, one style, one composer, or a combination, all with a historical basis. As might be expected with this historical bias, there were few works that had

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Hall at the first graduation ceremony in the new building in April 1898. See, *MT* 39, no. 663 (1898), 332.

<sup>145</sup> HCP 21 January 1903.

<sup>146</sup> Ibid. The vocal quartet comprised Miss Marie Fillunger, Miss Florence Christie, Mr Louis Godfrey and Mr Foxton Ferguson, and the other accompanist was Miss Dorothy Wood.

<sup>147</sup> HCP 24 January 1905.

been composed in the latter part of the nineteenth century or early twentieth century.

### 5.13 Finances and Fees

Niecks had a budget for the concerts based on the sum of £300 from the Reid Bequest plus income from ticket sales. He kept detailed financial records in respect of expenditure on the Reid concerts and the Music Class Room accounts, with handwritten lists and copies of receipts. This was in a similar way to the accounts kept by Oakeley, but not written in notebooks; there is no record of ticket income.<sup>148</sup> The average total expended by Niecks for a concert season was £180 with a slightly higher figure when an orchestra featured in the series.<sup>149</sup> Niecks's handwritten accounts for season 1899–1900, the last season in which he offered five concerts, show payments to individuals and ensembles inclusive of expenses totalling £159 18s 7d (see Figure 5 below). Fee payments were made to performers in cash by Niecks who prepared receipts for signature by the artists and he recovered the funds at the end of the season from the University Factor.

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<sup>148</sup> Niecks concert and Class Room accounts, Acc 96/14 (Niecks accounts). For examples of fees paid to performers between 1892 and 1914 see Appendix 13.3.

<sup>149</sup> Sample list of fees paid to performers. Historical concert accounts 1899–1900. Acc 96/14 (Niecks accounts).

Concerts Account 1899 - 1900.				
Paid by the Reid Professor:		£. S. P.		
E. Hoorman & Party . . .		26.	10.	✓
John Thomas . . . . .		21.		✓
Miss Martini . . . . .		2.	2.	✓
H. Davidson for instrumentals		13.	2. 6.	
H. G. G. Thorne . . . . .		2.	2.	
Robert Bennett . . . . .		2.	2.	
J. A. Morris for soloists . .		5.	5.	
H. S. Bartlett for refreshments		1.		
Miss Fanny Davis . . . . .		21.		
E. Hoorman & Party . . . . .		26.		
A. Scott Jupp . . . . .		4.	4.	
Colin McNeilly . . . . .		1.	11. 6.	
Tickets . . . . .		16.		
Programmes . . . . .		3.	9. 6.	
Advertising . . . . .		17.	2. -	
Music . . . . .		8.	12. 7.	
Servitors . . . . .		1.	5.	
Refreshments . . . . .		13.	6.	
Postage, telegrams, &c., &c.		2.	1. -	
		159.	18. 7.	

Figure 5. Concerts account 1899–1900 – Paid by the Reid Professor.<sup>150</sup>

In the early years Niecks made use of a printed receipt he used for his Faculty teaching assistants, as shown in Figure 6 below, for a receipt signed by Arnold Dolmetsch in 1896.

<sup>150</sup> Historical concert accounts 1896–1897. Acc 96/14 (Niecks accounts).

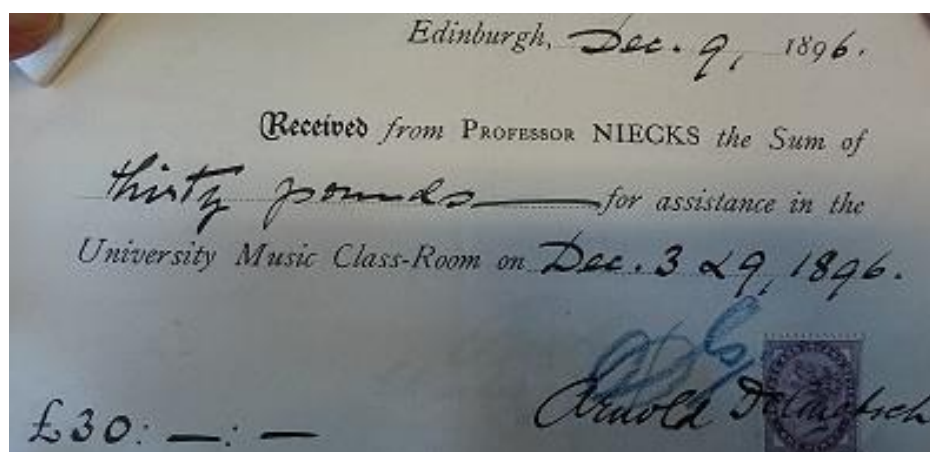


Figure 6. Dolmetsch receipt of 9 December 1896.<sup>151</sup>

By 1898 Niecks was using University Music Class Room headed paper and writing out the receipts himself for signature by the artist, as shown in Figure 7, in a receipt signed by Marie Fillunger.

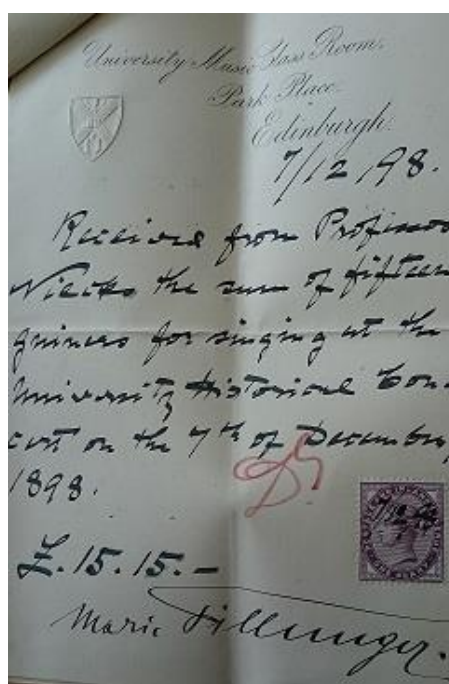


Figure 7. Handwritten receipt on Music Class Room headed paper.<sup>152</sup>

<sup>151</sup> Historical concert accounts Acc 96/14 (Niecks accounts).

<sup>152</sup> Ibid.

The next style used by Niecks was printed receipts for 'performing at the University Concert'. The following example in Figure 8 is in respect of fees paid to Wanda Landowska in 1906.

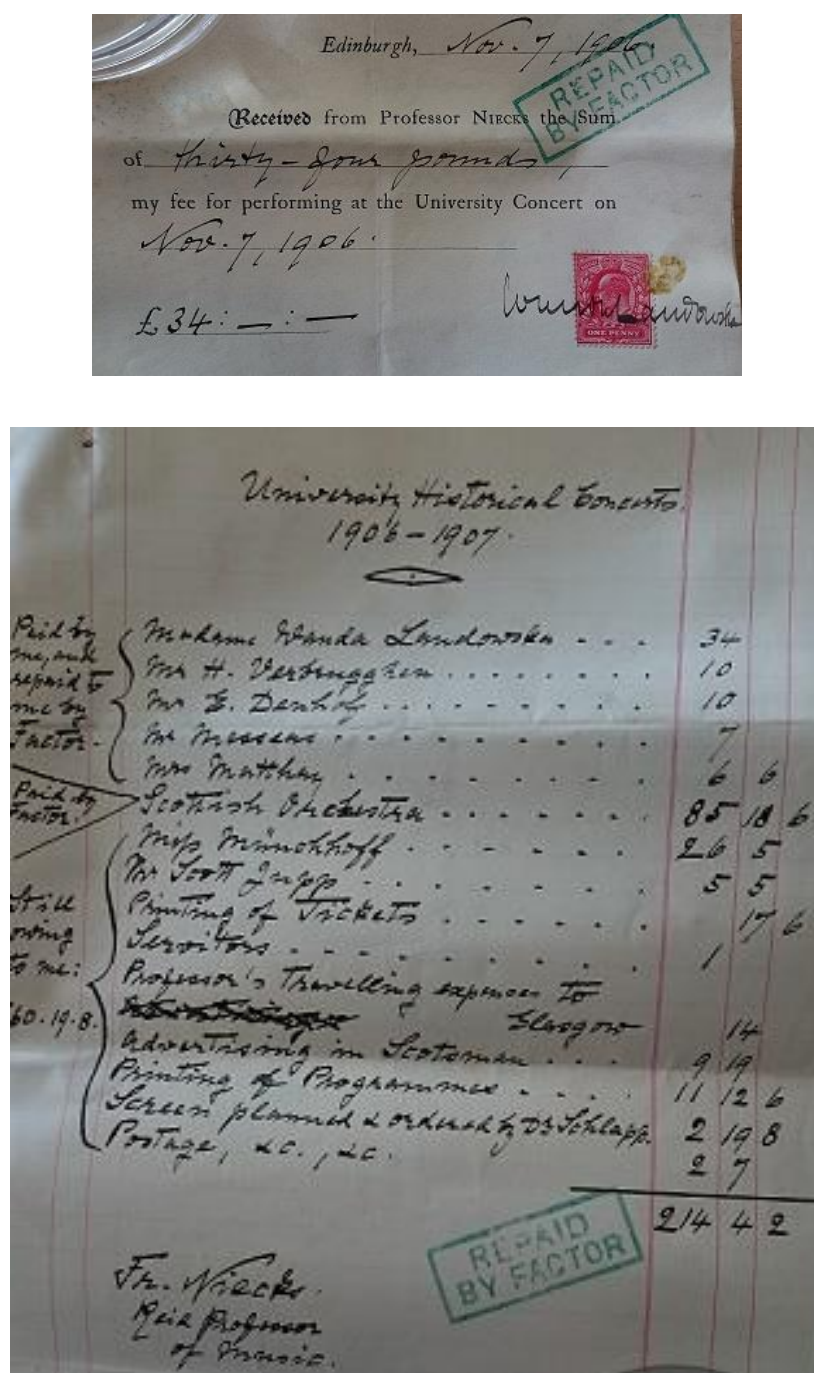


Figure 8. Receipt and Niecks's accounts for the Historical concerts 1906–1907 showing the payment to Madame Landowska.<sup>153</sup>

<sup>153</sup> Historical concert accounts 1906–1907. Acc 96/14 (Niecks accounts).



Payments to the Scottish Orchestra and the Cathedral Church of St Mary were made by cheque on receipt of invoice such as the following example from 1907 (Figure 9).

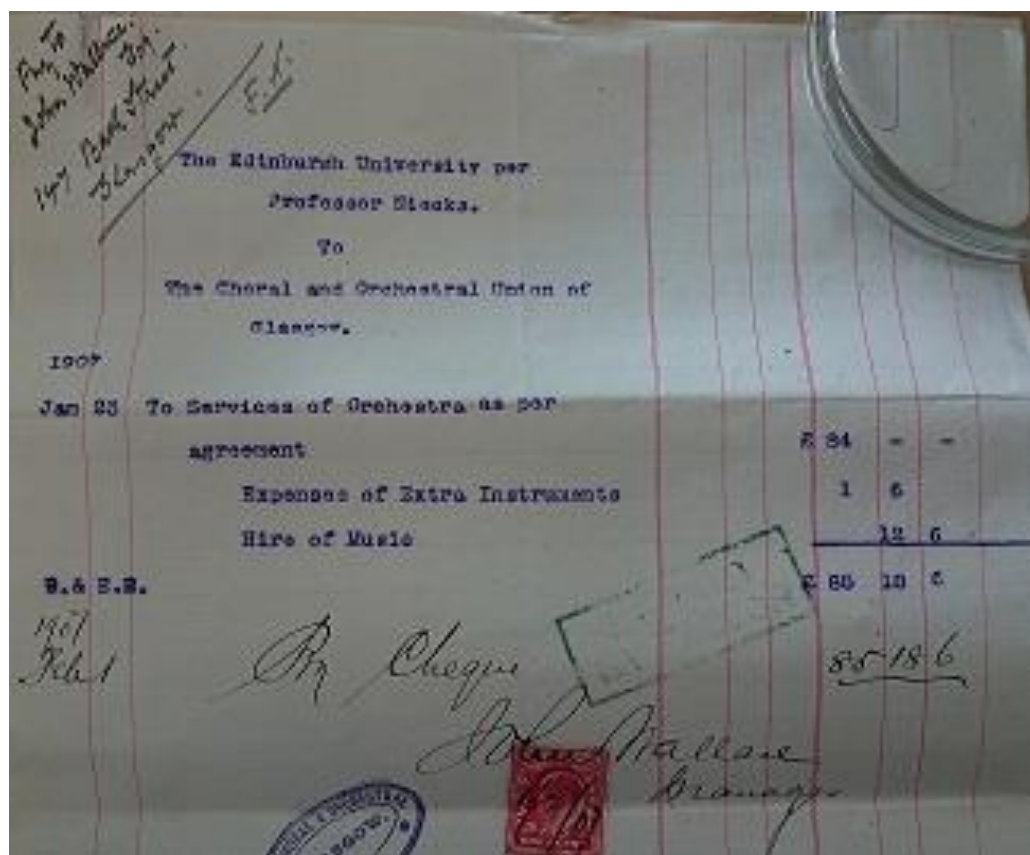


Figure 9. Receipt Choral and Orchestral Union of Glasgow (The Scottish Orchestra).<sup>154</sup>

Niecks's concert accounts provide details of fees paid to performers and ensembles, advertising and printing costs and expenses for music purchase and music copying, piano hire and tuning, travel, refreshments, as required. They show that concerts were advertised in *The Scotsman* and *The Scottish Leader* on up to 15 dates during the year, with advertisements in *The Scotsman*, arranged by the firm of Robertson and Scott, attracting a discount of 10%.<sup>155</sup> Hall hire charges of £17 1s 0d were incurred for each of the two concerts in the Music Hall in 1892 and 1893, but thereafter, when the concerts were in the Music Class Room no hall hire charges were recorded, perhaps suggesting none were levied.<sup>156</sup> The number of printed

<sup>154</sup> Ibid.

<sup>155</sup> Historical concert accounts 1892–1914. Acc 96/14 (Niecks accounts).

<sup>156</sup> Ibid.

programmes provided by the Edinburgh firm, David MacDonald (Law and General Printer), was 300 per concert in the 1890s, increasing to an average of 400 per concert by the turn of the century and rising again four years later to an average of 500. The maximum number of programmes printed was 600 for the second recital of Beethoven piano sonatas played by Lamond in December 1904.<sup>157</sup> These figures give an indication of the audience numbers attending the concerts in the Music Class Room, as being between 250 and 550. (The same room in 2017, with a different seating arrangement, accommodates an audience of approximately 250.) There is no record of the income from ticket sales for any of the Historical concerts between 1893 and 1914, making a more accurate record of attendance impossible to calculate.

## 5.14 Repertoire

An important educational aspect of the Historical concerts presented by Niecks was the regular inclusion in the printed programmes of introductory essays that complemented the works to be performed. As has been demonstrated, Niecks's focus was on music of the past. His choice of music for performance included composers and compositions little-known or unknown to the Edinburgh audiences, whose works were featured to illustrate his lectures. Examples of his preferred repertoire have been shown throughout this chapter as applied to specific concerts and his programmes, as a whole, offered music by at least 260 composers. This was more than double that of his predecessor, Oakeley, and three times the number heard in the early years of the commemoration concerts. Of these 260 composers, 167 were heard on only one occasion and for some including Johann Anton Filtz and Claudio Merulo their music was not heard again at a Reid concert.<sup>158</sup>

Mozart and Beethoven were among the composers most often programmed by Niecks between 1892 and 1914, where they were joined by Brahms, the only

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<sup>157</sup> HCP 8 December 1904. Historical concert accounts 1904–1905. Acc 96/14 (Niecks accounts).

<sup>158</sup> Figures taken from the Reid concerts database (accessed 20.07.17).

composer in the following shortlist living at the time of Niecks's appointment to the Professorship (see Table 10 below). This comparison of the most programmed composers between 1866 and 1914 reveals that across both periods the same names appeared towards the top of the lists, those of Mozart and Beethoven. Table 10 also shows that German composers remained prevalent as the Italian composer Rossini, dropped out of favour, programmed by Niecks at only three concerts. Music by British and French composers including Purcell, Couperin, Byrd and Rameau featured more prominently after 1892.

1866–1891		1892–1914	
Beethoven (1770–1827)		Mozart (1756–1827)	
Mozart (1756–1791)	67	Beethoven (1770–1827)	25
Mendelssohn (1809–1847)	46	J.S. Bach (1685–1750)	20
Handel (1685–1759)	44	Brahms (1833–1897)	19
Weber (1786–1826)	43	Schumann (1810–1856)	19
Schumann (1810–1856)	42	Mendelssohn (1809–1847)	19
Schubert (1797–1828)	33	Haydn (1732–1809)	14
J.S. Bach (1685–1750)	29	Handel (1685–1759)	13
Gounod (1818–1893)	25	Schubert (1797–1828)	12
Wagner (1813–1883)	23	Purcell (1659–1695)	12
Spohr (1784–1859)	22	Weber (1786–1826)	8
Chopin (1810–1849)	20	Couperin (1668–1733)	8
Rossini (1792–1868)	19	Liszt (1811–1886)	7
Haydn (1732–1809)	19	Byrd (c.1540–1623)	7
Brahms (1833–1897)	16	Rameau (1683–1764)	6
*99	13	*260	6

*Table 10. Most often performed composers at the Reid concerts between 1866 and 1914 with their dates and the numbers of concerts in which their works appeared (including the Reid Festival concerts but excluding music by General Reid and the Music Professors).*<sup>159</sup>

\* Number of different composers known to have been featured during the period.

Composers programmed by Niecks who were living at time of performance numbered only 36. Of these 8 including R. Strauss (4), Max Reger (3), Brahms (2),

<sup>159</sup> Figures taken from the Reid concerts database (accessed 20.07.17).



Dvořák (2), and Verdi (2), were heard at more than one concert and 28, including Debussy, Elgar, Grieg, MacCunn and Massenet, on only one occasion.<sup>160</sup> This reflected his focus on composers from earlier times but also Niecks's determination to include some of the contemporary music being written across Europe.

## 5.15 Conclusion

The Historical concerts were a way for Niecks to introduce his musical interests to the concert-goers of Edinburgh and to raise the profile of the new Faculty of Music with its degree status for both men and women. The concerts were directly related to his teaching programme and being in a smaller venue were not reliant on ticket income to boost the allocation from the Reid Bequest. Niecks elected to continue the tradition of combining orchestral music with vocal interludes for his first two annual Reid concerts in 1892 and 1893, employing local musicians and conducting the performances himself. Thereafter, Niecks placed his emphasis on the promotion of what he called 'Music of preceding ages' and the links between concert repertoire and music education through his Historical concerts. However, with the introduction of this new format of concerts in the University the impact and significance of the Reid commemoration concert was diminished. and could have been considered detrimental to the memory of General Reid.

The newly named 'Reid Professor of Music' stopped using the title 'Reid Concert' on the printed commemoration concert programmes after 1893, preferring instead 'in memory of General Reid, Founder of the Chair of Music in the University of Edinburgh'. Having abandoned the established commemoration concert format of the preceding 50 years, perhaps more contentious was the move away from the traditional date of 13 February which had been fairly strictly adhered to since 1841. With the exceptions of 1841 (12 and 13 February) and 1842 (21 February), until 1892 the commemoration concerts had always taken place on 13 February, or the day

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<sup>160</sup> Figures taken from the Reid concerts database (accessed 20.07.17). See Appendix 11.9 for further information on living composers featured by Niecks.

after if it fell on a Sunday. Under Niecks this change from the preferred and traditional date began in 1893 when the Reid concert was held on Tuesday 14 February, to accommodate the regular Monday evening Paterson concert in the Music Hall, the first year in which the two dates had clashed.<sup>161</sup>

From the season 1893–1894 Niecks's Historical concerts were held in the University Music Class Room where he had control over the use of the building, the dates and the programme of concerts. While he started with good intentions, the commemoration concert date had by 1897 moved as far away as 10 February, by 1899 to 22 February and in 1909, the music of General Reid appeared in a programme on 27 January. Perhaps the date was changed to accommodate visiting musicians, or the date was not a priority for Niecks. In some years, including 1898 and 1906 there appears to be no indication in the printed programmes of any music by General Reid being performed on or around 13 February, a trend which was continued by his successor as will be shown in the following chapters.

Niecks will be best remembered for introducing the first undergraduate, postgraduate and honorary degrees in Music at The University of Edinburgh. He also established a formal teaching curriculum supported by his Historical concerts. In his programmes, all in support of his teaching, he introduced many works and composers that were unfamiliar to his audiences and the kind of programmes that would not have been commercially viable for other promoters. He offered different genres each season including music for large and small ensembles and concerts offering only one type of work such as overtures or pianoforte duets. His programmes also often included music for one group of instruments such as woodwind chamber music and music by forgotten composers. Niecks served in office for 23 years and was highly regarded by his students.

This chapter has shown the significance of the Historical concerts established by Niecks. They were intended to educate and inform his students and others who

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<sup>161</sup> Paterson concert 13 February 1893. Paterson concert programmes, EUL CRC Uncatalogued.

chose to attend for a small fee. He had no requirement to make money or to offer 'popular' concerts. His concerts emphasised the importance of the place of music of the past in the education of musicians of the future. They filled a gap in the provision of music in the city and became a feature of the musical life of Edinburgh. A useful guide to this provision is provided by Douglas Dickson in his article, 'The [Edinburgh] Musical Season', published in 1912.<sup>162</sup>

On 4 December 1913, Niecks was re-appointed for the ensuing academic year as Dean of the Faculty of Music and in early 1914 he continued to organise and present his Historical concerts, and to carry out his official duties as Dean.<sup>163</sup> It therefore must have come as a surprise to his fellow professors and colleagues when, in the summer term, he applied to the University's *Senatus Academicus* for permission to retire on grounds of ill health, permission which was granted on 4 June 1914 to take effect on 15 September 1914.<sup>164</sup> Niecks was 69 years old and in retirement would concentrate on writing his book on the life of Robert Schumann.<sup>165</sup> In making this decision Niecks had given thought to his possible successor and recommended to the University authorities the name of Donald Francis Tovey. Niecks advised that they should persuade him to take up this vacancy, but he was not at all sure if Tovey would accept.<sup>166</sup>

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<sup>162</sup> Douglas Dickson, 'The Musical Season', *The Blue Blanket: an Edinburgh civic review* (April 1912), 96-112;

<sup>163</sup> University of Edinburgh *Senatus* minutes, 4 December 1913. EUA IN1/GOV/SEN/MIN/1913.

<sup>164</sup> *Ibid.* 4 June 1914. EUA IN1/GOV/SEN/MIN/1914.

<sup>165</sup> Frederick Niecks and Christina Niecks, *Robert Schumann* (London: Dent, 1925).

<sup>166</sup> Recollections of Donald Francis Tovey by his old friend George L. Marshall. EUL CRC Coll-411/2

## 6. Reid Concerts 1914–1924

*He not only knows more about music than any man living,  
but more than any man ever did,  
because there is more music in the world than there has ever been,  
and he knows it all, past and present.  
Joseph Joachim<sup>1</sup>*

It was within just six weeks of the announcement of the retirement of Niecks as Reid Professor of Music, that Tovey applied for the position.<sup>2</sup> Others who applied included Eaglefield Hull, Principal of Huddersfield College of Music, Scottish composers Hamish MacCunn and Paul Della Torre, and Edinburgh Mus. Bac. graduates Matthew Shirlaw and Charles Mills who was at the time Professor of Music and Director of the School of Music in Illinois.<sup>3</sup> Tovey was elected on 20 July and inducted into his new post on 1 October 1914.<sup>4</sup> His expedient appointment was based on guidance from Niecks and excellent testimonials from leading European musicians. Tovey also had the tacit support of his friend Arthur James Balfour who, as Chancellor of The University of Edinburgh, was not permitted to give a formal testimonial.<sup>5</sup> At the time of his appointment Tovey was achieving international recognition as composer and pianist with plans in place for a winter recital tour across Germany and The Netherlands and had little academic teaching experience.<sup>6</sup>

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<sup>1</sup> Roger Savage, 'Tovey, Sir Donald Francis (1875-1940), Music Scholar and Composer', in *ONDB online ed.* (Oxford: OUP, 2004) (accessed 22.10.16).

<sup>2</sup> Tovey letter of application, 27 June 1914. EUL CRC Coll-411/1/1. (hereafter all references to the Tovey Collection will take the form Coll-411/).

<sup>3</sup> University of Edinburgh Court Minutes, 8 July 1914. EUA IN1/GOV/CRT/MIN/1914.

<sup>4</sup> University of Edinburgh Court Minutes, 20 July 1914. EUA IN1/GOV/CRT/MIN/1914.

<sup>5</sup> Mary Grierson, *Donald Francis Tovey: A Biography Based on Letters* (Oxford: Oxford University Press, 1952), 167; Balfour was Chancellor of the University of Edinburgh from 1891 to 1930 and British Prime Minister from 1902 to 1905. See Appendix 7 for list of applicants to the Reid Chair in 1914.

<sup>6</sup> Grierson, *Donald Francis Tovey: A Biography Based on Letters*, 166, 68. Tovey's only Symphony was first performed in Aachen in 1913.

Tovey's life story has been well chronicled by Mary Grierson (1896–1964).<sup>7</sup> His appointment to the Professorship was described by Grierson as 'one of the most fortunate accidents of Tovey's career'.<sup>8</sup> Other published accounts of Tovey's work have concentrated on his essays and analysis, and accounts of his life have appeared in obituary notices and recollections following his death in July 1940. Tovey is probably best known for his series of *Essays in Musical Analysis*, the first two volumes of which were published by Oxford University Press (OUP) in January 1935.<sup>9</sup> These volumes, grouped according to types of composition such as symphonies and concertos, and based on the analytical programme notes written by Tovey for his Reid concerts, were widely reported in the press and apparently well received by the public. Grierson suggests that the popularity of these essays subsequently overshadowed Tovey's reputation as a pianist and composer, and memories of the excellent work he did with the Reid Orchestra and as an educator and guide to musicians in Edinburgh.<sup>10</sup>

Some of Tovey's other writings have been collated by Michael Tilmouth (1930–1987) and published in a volume entitled, *Donald Francis Tovey, The Classics of Music: Talks, Essays and Other Writings Previously Uncollected*.<sup>11</sup> These include several Reid concert programme notes not included in the volumes published by OUP. In the 1920s Tovey gave a series of 'Cramb Lectures' at the University of Glasgow and, in 1963, Henry Havergal (1902–1989), another student of Tovey's, gave a 'Cramb Lecture' on Tovey as 'Musician and Teacher'.<sup>12</sup> This thesis will focus on Tovey's

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<sup>7</sup> Grierson, *Donald Francis Tovey: A Biography Based on Letters*. Grierson was a music student at the University of Edinburgh who studied with Tovey and later performed as pianoforte soloist and conductor with the Reid Orchestra.

<sup>8</sup> *Ibid.*, 169.

<sup>9</sup> Donald Francis Tovey, *Essays in Musical Analysis* (London: Oxford University Press, H. Milford, 1935).

<sup>10</sup> Grierson, *Donald Francis Tovey*, 287.

<sup>11</sup> Michael Tilmouth, David R. B. Kimbell, and Roger W. H. Savage, eds., *Donald Francis Tovey, The Classics of Music: Talks, Essays, and Other Writings Previously Uncollected* (Oxford: Oxford University Press, 2001). Michael Tilmouth was appointed the first Tovey Professor of Music at the University of Edinburgh and he served from 1971 until his death in 1987.

<sup>12</sup> Henry Havergal, 'University of Glasgow Cramb Lectures: 'Donald Francis Tovey, Musician and Teacher'. (Parts 1 and 2) (Unpublished, 1963). Coll-411/1/5.

relationship with the programming and organisation of the Reid concerts, a topic not previously investigated or researched. These concerts were widely reported in the press and there is a complete set of Reid orchestral concert programmes in the University archives from which to study Tovey's approach to the programming. The orchestral concerts also received mention in the *Edinburgh University Journal*, first published in 1925.<sup>13</sup> A scrapbook of newspaper cuttings for Reid concerts and concerts away from the University featuring Tovey has been compiled by Douglas Dickson and is found with Tovey's papers in the University archives.<sup>14</sup>

Tovey served in office until 1940 and greatly expanded the number of concerts presented under his jurisdiction as Dean of the Faculty of Music. The number rose from 4 concerts in season 1914–1915 to 28 concerts ten years later in season 1924–1925 and an average of 30 concerts each season by the 1930s, excluding historical concerts for which records do not survive. To study this vast amount of material it has been necessary to split the period between 1914 and 1941 into two chapters (1914–1924 and 1924–1941). Chapter 6 will explore the Reid concerts between 1914 and 1924, introducing Tovey and giving an account of his early concerts and his plans for a Reid Orchestra before the setting up of the Reid Symphony Orchestra Society (RSOS) in 1924.

Chapter 7 will look at the Reid concerts from 1924 when the RSOS took over the administration of the concerts. From this year there was a new name for the orchestra, 'The Reid Symphony Orchestra' and a new day for the concerts with a move from Saturday to Thursday evenings. These circumstances informed the decision to split the period at 1924 for the purposes of this study. An overview of topics including repertoire, programme notes and publicity between 1914 and 1941 will be given in Chapter 7 to show the development and evolution of the concert programming across the two chapters.

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<sup>13</sup> *Edinburgh University Journals* from 1925. EUL CRC EUA.P.5.

<sup>14</sup> Scrapbook of newspaper cuttings. Coll-411/3.

## 6.1 Professor Donald Francis Tovey (1875–1940)

Donald Francis Tovey was born and brought up in Eton, Buckinghamshire, the son of a clergyman and assistant master of Classics at Eton College. At a young age he was introduced to Miss Sophie Weisse (1852–1945), a teacher of music and languages charged with teaching the children of masters at the school, who soon became aware of his musical talents and was encouraged by his family to guide his musical development.<sup>15</sup>

In 1882 Miss Weisse introduced Tovey to her friend the eminent Austro-Hungarian violinist Joseph Joachim (1831–1907) when he visited her at Eton. Joachim's interest in the youngster's musicianship gave Tovey the confidence to consider a career as a musician.<sup>16</sup> The two became firm friends and Tovey was later invited to play piano quintets and tour with the Joachim Quartet.<sup>17</sup> Miss Weisse considered sending Tovey to study music with Clara Schumann, but instead sent him to study counterpoint with Dr Walter Parratt, organist at St George's Chapel at nearby Windsor. He also studied advanced counterpoint with Mr James Higgs, and from the age of 14, composition with Dr Hubert Parry at the Royal College of Music in London. Tovey's talents for score reading, with the ability to recall music in great detail, is something Grierson suggests 'is a faculty, which if acquired at all, costs most musicians years of practice. The alert eye, the vivid sense of sounds, both heard and imagined [from the paper] the retentive memory and the quick mental grasp of all that was music, were to him part of normal equipment'.<sup>18</sup>

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<sup>15</sup> They met in or before 1881, when both were listed on the census at Eton College. Sophie Weisse was the daughter of Heinrich and Leontine Sophie Weisse, a pianist and music teacher who had presented a series of chamber concerts in Edinburgh in the late 1860s and early 1870s (see Chapter 4.4.)

<sup>16</sup> Sophie Weisse referred to Joachim as 'uncle Jo.' Grierson, *Donald Francis Tovey: A Biography Based on Letters*, 12.

<sup>17</sup> Tovey played with the Joachim Quartet when they visited Miss Weisse's Northlands music school in 1905. Coll-411/1/5)

<sup>18</sup> Grierson, *Donald Francis Tovey: A Biography Based on Letters*, 8.

In 1900, after graduating in Classics from Balliol College at the University of Oxford, Tovey embarked on a career as a concert pianist, under the guidance of Miss Weisse. He went on to give lectures and recitals across Europe and presented concerts in and around London. These included the 'Chelsea Concerts' and a series of concerts in Woking until 1910, in addition to the annual concert series' at Miss Weisse's music school, Northlands, Englefield Green, Surrey, between October 1893 and July 1914.<sup>19</sup> At these concerts Tovey worked with international musicians, including Joachim, Marie Fillunger and Pablo (Pau) Casals (1876–1973), the violinists Lady Hallé and Maurice Sons (1857–1942), viola player (and composer) Frank Bridge (1879–1941), 'cellist Percy Such (1878–1959), clarinettist Charles Draper (1869–1952) and singer George Henschel.<sup>20</sup>

## 6.2 Tovey as Reid Professor of Music

Tovey's decision to apply for the Edinburgh vacancy in 1914 was, according to Grierson, unexpected by his friends.<sup>21</sup> He was 38 years of age and had been making his living as a concert pianist and composer with the support of his mentor, manager and agent, Miss Weisse. She had been part of his life for over 30 years and this was the first important independent action Tovey had taken in respect of his career and his future. Tovey was an excellent musician but an inexperienced businessman and relied on Miss Weisse to take care of arrangements for his concert appearances.<sup>22</sup> In Edinburgh, away from the confines of London and Northlands, he

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<sup>19</sup> Tovey participated in many of these concerts and he and Miss Weisse were involved with the administration. Sophie Weisse, 'Northlands Chamber Music Concerts, 24 October 1893–17 July 1914 (Dedicated to H.R.H. The Princess Christian of Schleswig Holstein)' (Englefield Green, Surrey Northlands School, 1914). Coll-411/1/5.

<sup>20</sup> Lady Hallé had played in Edinburgh with her husband's orchestra under Oakeley, and Maurice Sons had led orchestras under Niecks for the Reid concerts in 1892 and 1893. Fillunger and Henschel had also played in Historical concerts organised by Niecks.

<sup>21</sup> Grierson, *Donald Francis Tovey: A Biography Based on Letters*, 167.

<sup>22</sup> On the 1911 England census return for Northlands, Miss Weisse listed Donald as her 'adopted son' <<https://ancestry.co.uk>> (accessed 22.10.16).



would have his independence and the opportunity to explore new avenues for his talents as a performer, lecturer and composer.

Tovey already had experience of musical life and the performance opportunities in Edinburgh having played at one of the University's Historical concerts in 1903 with the German soprano, Marie Fillunger. He had appeared at concerts mainly in London and at Northlands, however, although Tovey's name was known to professional music communities and audiences in England and on the Continent, he was almost unknown in Scotland.<sup>23</sup> As a condition of his accepting the appointment to the Chair, Tovey negotiated permission from the University authorities to continue with his planned winter recital tour, now limited to The Netherlands and London due to the outbreak of the First World War. Many of these engagements subsequently became charitable events to raise funds for organisations associated with the conflict, such as the Committee for Music in Wartime and the Red Cross Motor Ambulance Fund.<sup>24</sup>

Tovey's inaugural lecture on 9 October 1914, entitled 'Stimulus and the Classics of Music', gave his new University colleagues and the people of Edinburgh an introduction to his skills as a lecturer and musician.<sup>25</sup> It was described by Grierson as 'electrifying'. The following is an excerpt from Tovey's presentation:

What I do believe to be fundamentally wrong is every attitude to Classical masterpieces which does not make them a stimulus instead of an oppression [...] It is wrong to contemplate a masterpiece with the thought in mind that the present can never hope to rival the past. This thought would have extinguished every one of the Classics themselves.<sup>26</sup>

On 30 January 1915 he was invited to participate in a 'Concert and Conversazione' at the Queen's Hall, Edinburgh in aid of the Belgian Relief Fund, a concert

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<sup>23</sup> Weisse, Northlands Chamber Music Concerts 1893–1914; RCP 21 January 1903.

<sup>24</sup> Tovey concert programmes including concert in the Aeolian Hall, London in February 1915 in Coll-411/1/5; Grierson, *Donald Francis Tovey*, 180.

<sup>25</sup> Grierson, *Donald Francis Tovey*, 172.

<sup>26</sup> *Ibid.*

organised by the concert agents, Patersons.<sup>27</sup> The review of the concert said of Tovey's performance of a selection of Chopin pieces for pianoforte, that it:

surpassed all expectation by the lucidity of his fingering, by the thoughtfulness of his interpretations [...] clearly Edinburgh has acquired in the new Professor, not merely a talented lecturer, but a brilliant executant.<sup>28</sup>

This experience endeared Tovey to Edinburgh audiences and introduced him to the concert management style of Patersons with whom he would work, in respect of the organisation of the Reid concerts, over the next 25 years. Tovey's activities away from the University included his role as Chairman of the Edinburgh Schools Concerts Committee, and in June 1915 he gave a concert for the benefit of young people of school age with an interest in music.<sup>29</sup> In later years he sent concert details to head teachers of several Edinburgh schools, with the aim of boosting audience numbers and bringing more young people to the Reid concerts.<sup>30</sup>

### 6.3 University concerts 1914–1915 and 1915–1916

Tovey elected to continue the format of concerts established by his predecessor and organised a series of four historical concerts on Wednesday evenings between November 1914 and March 1915: his budget for the concerts, from the University's Reid Fund, was £190. This amount was based on the average annual spend on the concerts presented by Niecks and was lower than the £300 granted in the Ordinance of 1893 at the inception of the new Faculty. Tovey, with little information about local musicians, chose to give the first concert himself: a piano recital of works by Beethoven, Schubert, Schumann and Brahms in the University Music Class Room.<sup>31</sup>

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<sup>27</sup> Advertisement, 'In aid of Belgian Relief Fund', *Scotsman* 23 January 1915, 2. The venue was the Queen's Hall, 5 Queen Street, Edinburgh, not the Queen's Hall, Clerk Street, Edinburgh, which opened in 1979.

<sup>28</sup> 'Concert in Queen's Hall', *Scotsman* 1 February 1915, 6.

<sup>29</sup> 'Concert for school pupils in Edinburgh', *Scotsman* 5 June 1918, 8.

<sup>30</sup> Letters enclosing 200 copies of the prospectus would be sent to Edinburgh schools in 1921 to encourage attendance of their students at the Reid concerts for the first season of Reid concerts in the Usher Hall. Coll-411/3/4.

<sup>31</sup> RCP 18 November 1914.

For the second and third concerts he called on his friends from the Northlands concerts, including violoncellist Such, with whom he had given a concert at Northlands on 25 June 1914, to repeat two of the items they had given that day.<sup>32</sup>

The printed programmes for Tovey's first concerts in 1914 listed only the works and the names of the performers. Contextual information about the music presented by Tovey in afternoon lectures given on the day before the concert for students and concert-goers able to attend. This arrangement was not well received by the Reid audiences who had become accustomed to the printed essays and programme notes provided by Tovey's predecessor, as most wished to attend the concert without the additional attendance at a University lecture the previous day.<sup>33</sup> Indeed, the matter was raised in the university magazine:

We fear Professor Tovey's idea of an introductory lecture to each concert will not, in Edinburgh, meet with the success it deserves. For one thing, four o'clock is not a very convenient hour for the majority of concert-goers and there is too much of the mere concert-going idea in the minds of those who frequent these concerts. It is the old story of people preferring to be tickled than to be educated [...] we think the practice of an annotated programme should be resumed. Programmes with Professor Tovey's notes would, as educational documents, bear very great intrinsic value in themselves.<sup>34</sup>

This was a significant observation, well ahead of any thoughts of the programme notes written by Tovey in subsequent years being published as a series of essays in the 1930s. In his defence, Tovey may have considered that while University students and staff would have been able to read programme notes and may have had an interest in detail about the works with musical illustrations, verbal programme notes did not exclude those who enjoyed listening but were unable to read. At his third historical concert, the Reid commemoration concert in 1915, held not in February but on 20 January, the demand for written programme notes was

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<sup>32</sup> RCPs 2 December 1914, 20 January 1915.

<sup>33</sup> Lecture open to music students and concert ticket holders.

<sup>34</sup> William Saunders, *The Student: the Edinburgh University magazine* (1914). 25 November 1914. EUA.P.11 (microfilm). [page no. unknown].

addressed in part by Tovey when he provided a short note, and text with translation, for one of J. S. Bach's cantatas *Geist und Seele wird verwirret*, BWV 35.<sup>35</sup> This commemoration concert opened with General Reid's 'Introduction, Pastorale, Minuet and March' [sic], the only time this work featured in one of Tovey's concerts.<sup>36</sup> Tovey disapproved of the way in which Reid's music had 'been "re-formed" to create a work to suit mid-Victorian tastes' and elected in subsequent years to offer one of Reid's marches, usually 'In the garb of old Gaul', at the commemoration concerts.<sup>37</sup>

The concert featured two of Tovey's friends from Northlands: Kate Friskin (1891–1977) and Helen (Nellie) Anderton (d. 1972). Friskin played Schumann's 'Introduction and Allegro appassionato' for pianoforte solo and orchestra, op. 92, and the Pianoforte Concerto no. 4 by Beethoven, both conducted by Tovey.<sup>38</sup> They had performed the Schumann together in July 1914 at Northlands with the London Symphony Orchestra and in Edinburgh, Tovey's orchestra comprised members of the Scottish Orchestra.<sup>39</sup> Mrs Anderton sang two Brahms songs that she had performed at Northlands in February 1908.<sup>40</sup>

The fourth concert in the season featured the Verbrugghen String Quartet, led by Henri Verbrugghen who had worked closely with Niecks (see Chapter 5.9). He was by 1915 also chief-of-staff and teacher of violin at the Glasgow Atheneum School of Music.<sup>41</sup> Its date of 17 February would have been a more appropriate date

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<sup>35</sup> RCP 20 January 1915. This January date for the commemoration concert may have been influenced by the availability of the musicians.

<sup>36</sup> This was probably the Anschütz (1855) arrangement.

<sup>37</sup> The use of the term 'mid-Victorian' also suggests the 1855 arrangement. RCP 12 February 1916. In 1916 Tovey offered a solo by General Reid and from 1917 to 1939, one or more of his marches.

<sup>38</sup> RCP 20 January 1915.

<sup>39</sup> It was detailed in the programme that members of the Scottish Orchestra appeared 'by permission of Messrs Paterson and Sons'.

<sup>40</sup> This Northlands concert in 1908 also featured Lady Hallé (violin) and Frank Bridge (viola). Weisse, Northlands Chamber Music Concerts 1893-1914. Coll-411/1/5.

<sup>41</sup> University of Glasgow, 'The Glasgow Story: Henri Verbrugghen', University of Glasgow <<http://www.theglasgowstory.com/image/?inum=TGSA05217>> (accessed 15.09.16).

for the Reid commemoration concert than 20 January, but the programme did not appear to lend itself to inclusion of a work by General Reid. Niecks had circumvented this difficulty by arranging a march or solo by Reid for string quartet or organ for his commemoration concerts after 1893. This February programme included string quartets by Haydn and Beethoven and the piano quartet by Brahms, op. 25, with Tovey at the piano.<sup>42</sup> The review noted that in the Brahms 'without disparagement to the Verbrugghen quartet, it may be said that the inspiring force in all four movements was Professor Tovey himself.'<sup>43</sup> Tovey's lecture in advance of the concert was described as 'charmingly intimate in the conversational touches, enlivened by an enjoyable spice of humour, and, from the purely educational point of view, distinctly illuminating'.<sup>44</sup> Already, Tovey was following the practice of Niecks by using the Reid concerts to illustrate his academic teaching programme. For the opening concert of season 1915–1916, Tovey provided for the first time in his professorship, full analytical programme notes in a 16-page programme book, in addition to the lectures for students and ticket holders in advance of the concerts.<sup>45</sup>

## 6.4 Evolving the role of the University concerts within the musical life of the city.

Tovey was keen to continue the Historical concerts established by Niecks but wanted to expand the range of music performed in the University and to make the concerts more accessible to the public.<sup>46</sup> One year after Tovey's appointment, he convened a meeting of the Faculty of Music in October 1915 to review the status and funding of the Reid concerts. The Faculty resolved to recommend to the *Senatus* and University Court that the University Historical concerts be reduced from four to

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<sup>42</sup> RCP 17 February 1915.

<sup>43</sup> 'Edinburgh University Concert', *Scotsman* 18 February 1915, 7.

<sup>44</sup> Ibid.

<sup>45</sup> RCP 1 December 1915.

<sup>46</sup> Leaflet advertising 'The New Reid Concerts' (undated). Coll-411/3.

three, and that a new series should be introduced to be known as 'The Reid Chamber Concerts'.<sup>47</sup>

These concerts would be given in a suitable hall larger than the Music Class Room, 'admission would be by the purchase of tickets, for the sale of which leading concert agents of Edinburgh should be employed', and music students would be admitted free of charge.<sup>48</sup> Historical concerts would continue in the University Music Class Room with the existing conditions of admission. The new Chamber concerts would give 'not only Classical but modern chamber music such as can neither be included in "Historical" concerts nor be otherwise accessible to the public [...]'.<sup>49</sup> This modest change to the format of the University concerts was considered unlikely to upset the existing musical activities in the city as the new concerts would 'provide something which it is neither to the interest nor in the power of any but a University organisation to give'.<sup>50</sup> Tovey calculated that the required educational and artistic standards could be maintained if two thirds of the University's Reid Grant were given over to the Historical concerts and one third to the Chamber concerts. The recommendation, to start on a modest scale until it was practical to enlarge the scope of the concerts, was approved by the University's *Senatus* in November 1915 and passed into the hands of Tovey who looked to the local professional musicians to help him in his task.<sup>51</sup>

## 6.5 Contribution of local professional musicians in support of the University concerts

In his first few months in Edinburgh, Tovey would have learned about the availability and skills of local musicians who were making a living playing in

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<sup>47</sup> Report of the Faculty of Music, October 1915. Members of Faculty are not identified in the report. The concerts were initially described as 'The New Reid Chamber Concerts' but the description was soon changed to 'New Reid Concerts'.

<sup>48</sup> *Senatus* minutes 4 November 1915. 320-321 EUA IN1/GOV/SEN/MIN/1

<sup>49</sup> The series ticket price for the four Reid Historical concerts was half-a-guinea (10s 6d).

<sup>50</sup> *Senatus* minutes 4 November 1915. 320-321 EUA IN1/GOV/SEN/MIN/1

<sup>51</sup> *Ibid.*

theatre and cinema orchestras and bands, cafés and tearooms. These skills were identified by Tovey when he was invited to conduct part of a concert at the Empire Theatre, Edinburgh in November 1915 in aid of funds for the British Prisoners of War in Germany. An orchestra of 90 musicians was assembled and Tovey was invited to conduct Elgar's March in D, 'Pomp and Circumstance' no. 1, and Beethoven's Symphony no. 5.<sup>52</sup>

That so many fine musicians could be found in the city in war time was surprising to many, but to Tovey was significant. This encouraged him to consider the feasibility of forming a professional symphony orchestra in Edinburgh that he could work with and train, to develop the skills of the musicians and as an aid in support of learning in the Faculty of Music. In this consideration, Tovey had the approval of the local professional musicians who had been instrumental in issuing the invitation to him to conduct part of their November concert. However, it was an idea that would have to wait as Tovey's priority was the new series of chamber concerts'.

John Williamson and Martin Cloonan in their *History of the British Musicians' Union* discuss the availability of musicians during wartime in both London and Glasgow but make no mention of Edinburgh.<sup>53</sup> In 1915, the Paterson concerts in Edinburgh were put on hold until 1919 as a consequence of war, and the Scottish Orchestra concerts in Glasgow were abandoned from 1916 to 1919.<sup>54</sup> Many musicians, some of whom may have been members of the local branches of the Amalgamated Musicians' Union, joined the war effort. Military bandsmen involved in the recruitment process in the city filled the need for musicians in places of

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<sup>52</sup> The Eleventh Annual Concert of the Edinburgh Musicians' Benevolent Society under the patronage of the Lord Provost, The Magistrates and the Council of Edinburgh. Tickets 2s 6d and 6d. Classified advertisement, *Scotsman* 17 November, 1; 'The Edinburgh Musicians' Concert', 22 November 1915, 6.

<sup>53</sup> John Williamson and Martin Cloonan, *Players' Work Time: A History of the British Musicians' Union, 1893–2013* (Manchester: Manchester University Press, 2016), 57.

<sup>54</sup> Paterson concert programmes, EUL CRC, uncatalogued; Wilson, *Playing for Scotland*, 187.

entertainment. These gaps were also filled by amateur musicians and female musicians, affording them opportunities they might not otherwise have had.<sup>55</sup>

## 6.6 The New Reid (Chamber) Concerts

The 'New Reid Concerts', as they came to be called, were intended to offer Edinburgh audiences both the classics, and works not already familiar to the listeners: new works 'in a spirit rather of experiment and research rather than fashion', and in so doing maintain the educational role of the concerts.<sup>56</sup> Tovey was authorised by the *Senatus* and University Court to arrange a series of three concerts on Saturday afternoons in February and March 1916, funded in the first year by the Reid Bequest but expected to become self-supporting if they proved popular.<sup>57</sup> In his quest to find a suitable hall to test the interest of the public in this new enterprise, Tovey recalled that in 1910 he had given a pianoforte recital in Edinburgh's Freemasons' Hall in George Street and this was his chosen venue for the New Reid Concerts in 1916.<sup>58</sup>

The New Reid Concerts were presented on Saturday afternoons at 3.00 pm on 12 and 26 February and 11 March 1916, similar in style to the Historical concerts but with the inclusion of modern works.<sup>59</sup> They were scheduled to fit around the two remaining Historical concerts of the season on 4 and 16 February 1916 with some repetition of works and employing many of the same musicians.<sup>60</sup> The first of the New Reid Concerts, also the 1916 Reid commemoration concert, was given on 12

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<sup>55</sup> Williamson and Cloonan, *Players' Work Time: A History of the British Musicians' Union, 1893–2013*, 58. Evidence of professional musical activity in Edinburgh during the war can be gleaned from press reports but this aspect of the city's social history has not yet been fully explored.

<sup>56</sup> Leaflet 'The New Reid Concerts'. Coll-411/3/5.

<sup>57</sup> Ibid.

<sup>58</sup> Pianoforte Recital by Tovey for the Edinburgh Bach Society, Freemasons' Hall, 98 George Street, Edinburgh on 20 January 1910. Coll-411/1/5.

<sup>59</sup> NRCPs 12 and 26 February, 11 March 1916.

<sup>60</sup> On 11 March 1916 Helen Anderton repeated the two Brahms songs with viola obbligato she had given at the Historical concert on 16 February; the clarinettist Charles Draper appeared on 4, 16 and 26 February; and Horace Fellowes appeared on 4 and 12 February and 11 March.



February when Tovey presented a programme of chamber music with the Scottish Orchestra String Quartet led by Horace Fellowes, flautist Alfred Halstead and himself on pianoforte.<sup>61</sup> He included music by General Reid, Frank Bridge (another friend from Northlands), and one of his own works for flute and string quartet, the second time one of his compositions had been performed at a Reid concert.<sup>62</sup> The second of the new concerts on 26 February offered works by Beethoven and Brahms alongside modern works by James Friskin (1886–1967) and Tovey. The performers were Tovey and his friends Draper and Such, who also played at the Historical concert on 16 February, and this multi-utilisation of performers helped Tovey to keep down the costs of artists' fees for his new venture. Notable features of the third concert were the inclusion of Debussy's recently composed Sonata for violoncello and pianoforte (completed the year before, in 1915) and Tovey's Piano Quartet op. 12, (written c.1900 and published in 1912). It was also Tovey's first appearance at the organ at a Reid concert, in a cantata by J. S. Bach.<sup>63</sup> These three concerts each fulfilled the requirement to include new works and classics in the same programme.<sup>64</sup>

If the University *Senatus* had hoped that these New Concerts would cover their costs and make profit they were to be disappointed. The first available figures for Tovey's concerts at the Faculty of Music are the costs for season 1915–1916 and they show that Tovey had kept the balance of artists' fees at approximately two thirds to the Historical concerts (£255) and one third to New Reid Concerts (£105) with the other costs shared.<sup>65</sup> Tovey's accounts do not record any income from ticket sales. The financial consideration was not, however, the most important outcome of this

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<sup>61</sup> NRCP 12 February 1916. 3.00 pm, tickets 5s (reserved), 2s 6d and 1s for each concert; programme 6d.

<sup>62</sup> One of Tovey's compositions, 'Andante' (no further information) had been performed in Niecks's Historical concert on 10 December 1902.

<sup>63</sup> NRCP 11 March 1916; Cantata *Vergnügte Ruh*, BWV 170, Grierson, *Donald Francis Tovey*, 331.

<sup>64</sup> Recommendation at meeting of the Faculty of Music in October 1915 approved by the *Senatus*. *Senatus* minutes 4 November 1915. 320–321 EUA IN1/GOV/SEN/MIN/1

<sup>65</sup> *Ibid.* Historical and New Reid Concerts expenses (handwritten note). Coll-411/3/3/1. See Appendix 13.4.

new trial venture: the attendances at the New Reid Concerts had shown that there was an interested and enthusiastic audience able to appreciate the mix of historical and modern music that Tovey wanted to introduce to the musical life of the city.

The good attendance at the afternoon concerts in Edinburgh was in contrast to the Promenade Concerts promoted by Henry Wood in London. Langley records that when these concerts were moved from evening to afternoon or early evening performances, public support waned: season tickets were no longer available, and the programmes were reduced in length.<sup>66</sup> She comments that although the standard of visiting artists was maintained the variety of music on offer was reduced and this, combined with increased ticket prices, did not encourage larger audiences.<sup>67</sup> With funding from the Reid Bequest Tovey did not have to cover his costs to the same extent, although, as will be shown, he did experiment with afternoon and evening timings after the war.

## 6.7 Tovey's Historical concerts

In his second academic year at the University (1915–1916), Tovey had put in place a series of Historical concerts, around which he had fitted his New Reid Concerts, but he had no plans to abandon the Historical concerts. In the following season 1916–1917 Tovey performed six recitals of the pianoforte works of Beethoven, in the Music Class Room on Wednesday afternoons at 3.30 pm, a change from the 8.00 pm start time of the previous season, perhaps as a consequence of wartime conditions. His only expenses were for advertising, printing of concert tickets and programmes, hire of the pianoforte from Patersons and the employment of two servitors for each concert, a total of £41 2s 4d; he did not take a fee for any of the Reid concerts in which he participated.<sup>68</sup> Tovey's decision to take sole responsibility for performing at the Historical concerts was continued in the next two seasons in two further series

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<sup>66</sup> Langley, 'Building an Orchestra, Creating an Audience: Robert Newman and the Queen's Hall Promenade Concerts, 1895–1926', 68–69.

<sup>67</sup> Ibid.

<sup>68</sup> There is no information about the income from ticket sales in season 1916–1917.

of four piano recitals in the Music Class Room, at a revised starting time of 4.30 pm, with the associated costs similar to season 1916–1917.

During this time Tovey was planning another series of orchestral concerts in 1917 and the establishment of a Reid Orchestra. In the publicity booklet for the four pianoforte recitals in season 1917–1918 Tovey advertised:

a Course of EIGHT PUBLIC LECTURES [sic] on Wednesday  
afternoons at 4.30 pm [...] on subjects suggested by the  
Programmes of the Historical Concert and of the Reid Orchestra'

These dates fell in the intervening weeks between the concerts and the booklet gave outline details of the concerts and the lectures.<sup>69</sup> Tovey wrote:

It is hoped that the public which supports the Historical Concerts will realise that the interests of these Concerts are identical with those of the Reid Orchestra; that only when the Orchestra is securely established will it be possible to resume Chamber-Music at the Historical Concerts; and that the two undertakings form, together with the Music Classes, one coherent scheme.<sup>70</sup>

There were no Historical concerts in 1918–1919 or 1919–1920 as Tovey turned his attention to the development of his new Reid Orchestra.

The Historical concerts were re-introduced in January 1921 as a series of four concerts of classical and modern chamber music on Wednesday evenings at 8.00 pm. The participants in season 1920–1921 were selected from the ranks of the Reid Orchestra or from the Faculty of Music teaching staff and they offered a selection of trios, quartets and quintets complemented by a recital of modern music for two pianofortes. Tovey played in all four concerts in 1921 in addition to his teaching commitments, preparations for the new season of Reid Orchestral concerts and afternoon lectures 'upon the music performed at these concerts' at 4.00 pm on the

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<sup>69</sup> Publicity leaflet for 'Four Pianoforte Recitals of Classical Music in the Larger Forms' Winter Session, 1917–1918. Coll-411/3/5.

<sup>70</sup> Ibid.

day before each concert.<sup>71</sup> Printed programmes for Tovey's Historical concerts are rare, however, they are available for the five concerts in seasons 1922–1923 and 1925–1926 featuring performances by the newly-formed Edinburgh String Quartet.<sup>72</sup>

Encouraged by Tovey and comprising leading players from the Reid Orchestra, the Edinburgh String Quartet made its debut at the Historical concerts on Monday 12 February 1923. Tovey welcomed their contribution to the series and worked with the players to prepare five concerts 'Illustrating Beethoven's third period' in the season 1922–1923. The concerts included sonatas for pianoforte, for pianoforte and violoncello and featured the late Beethoven string quartets, ops. 127, 130, 131, 132 and 135. Publicity leaflets outlined the concert programmes with works and movement titles, but programme notes were not provided: Tovey introduced the concerts with explanatory remarks.

He continued to organise and contribute to the Historical concerts each season until 1940, but unfortunately there are only a few extant printed concert programmes from which to glean a flavour of the format and style of these occasions. Evidence of these programmes, printed on single sheets similar in size to A5, has been found in the papers of Tovey and Grierson but a complete set has not been found. Reports of Historical concerts between 1914 and 1940 have also been found in the local press.

## 6.8 A new orchestra for Edinburgh – the Reid Orchestra

The experiences of the New Reid Concerts in 1916 had given Tovey the chance to solicit the views of local musicians on the possibility of establishing a professional orchestra in Edinburgh. They were enthusiastic about his ideas having seen the

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<sup>71</sup> The early concert lectures were at 3.30 pm but moved to 4.00 pm after 1921. These lectures were given in the Music Class Room and advertised in the concert programme books.

<sup>72</sup> Historical concerts in seasons 1922–1923 and 1925–1926. Coll-411/3/5. Details of these programmes are given on the Reid concerts database.  
<<http://www.reidconcerts.music.ed.ac.uk>>

quality of the concerts he had organised at the University since coming to Edinburgh. Tovey discussed the matter with the Amalgamated Musicians' Union, Edinburgh Branch (EAMU) who, aware of the limited opportunities for their members to participate in quality musical events, were happy to give him a list of rates for their members.<sup>73</sup> With the support of their trade union, many professional musicians in Edinburgh expressed a willingness to co-operate with good amateur musicians and talented music students, with the provision that they receive a living wage for their work.<sup>74</sup> These musicians wanted to work with and learn from Tovey. Tovey's experience reflects the Union's support for its members across the UK, to ensure quality playing opportunities, especially during the war. The decision of the Glasgow branch to deny membership to foreign musicians and refugees does not appear to have been replicated in Edinburgh.<sup>75</sup> The workings of the Amalgamated Musicians' Union in Britain at this time have been well documented by Williamson and Cloonan.<sup>76</sup>

With this interest from professional musicians and the promise of £300 from the Reid Bequest for concerts in the academic year 1916–1917, Tovey proposed to set up a Reid Orchestra that would give four concerts in 1917, possibly in the newly opened Usher Hall.<sup>77</sup> Edinburgh's newest concert hall, opened in 1914, built with funds gifted to the City of Edinburgh Corporation from the estate of Mr Andrew Usher.<sup>78</sup> According to the terms of Usher's deed of gift:

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<sup>73</sup> For list of EAMU rates see Appendix 13.6. Coll-411/4.

<sup>74</sup> Copy of 'Resolution of the University Court of the University of Edinburgh with regard to the Reid Orchestra', 18 November 1918. Coll-411/3/3/1.

<sup>75</sup> Williamson and Cloonan, *Players' Work Time: A History of the British Musicians' Union, 1893–2013*, 15.

<sup>76</sup> *Ibid*,

<sup>77</sup> Tovey, Leaflet 'Faculty of Music proposals for the New Reid Concerts in the Spring of 1917, and for the establishment of University Orchestral Class in connexion therewith'. Coll-411/3/5. The Usher Hall in Edinburgh's Lothian Road had opened on 6 March 1914 and was the largest concert venue in the city. *Scotsman* 6 March 1914, 7.

<sup>78</sup> The need for a concert hall, larger than the Music Hall in George Street, had been a topic of discussion in Edinburgh musical circles for many years. Indeed, Niecks had raised the question at a meeting of the 'Pen and Pencil Club' on 16 February 1892. *Scotsman* 17

[his] desire and intention is that the said hall should become and remain a centre and attraction to musical artistes and performers and to the citizens of Edinburgh, and others who desire to hear good music, instrumental and vocal, and that the opportunities afforded by said hall and premises may promote and extend the cultivation of and taste for music, not only in Edinburgh but throughout the country.<sup>79</sup>

Although the University and the Reid Orchestra met these criteria for the promotion and cultivation of taste in music it was not until 1921 that the Usher Hall became, and remained, the home of the Reid Orchestral concerts until 1941.

The trial concerts in the Freemasons' Hall had given Tovey an indication that the costs associated with quality chamber music concerts were not dissimilar to concerts of orchestral music with a local orchestra, and this encouraged Tovey in his ambitions to create a Reid Orchestra.<sup>80</sup> In his proposal document for these concerts in 1917 Tovey wrote:

The experiment of Public Chamber Concerts on the Reid Foundation in the spring of 1916 was in so far successful that it proved the existence in Edinburgh of an audience, small but growing, with a taste and intelligence to appreciate the kind of music which a University should consider itself able and bound to provide. The experiment was also in great measure successful just where it may seem to have failed, for the great excess of expenditure over both income and guarantee was not too much to pay for the knowledge gained as regards the practical difficulties of University concert-giving in Edinburgh.<sup>81</sup>

The circumstances of the war had an impact on orchestral music performances, with the cessation of Scottish Orchestra concerts between 1915 and 1919, both in terms of fewer orchestral opportunities for musicians in the Edinburgh area and

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February 1892. Andrew Usher had in 1896 gifted the sum of £100,000 for the building of a new hall in the city centre <<http://www.usherhall.co.uk/about/history>> (accessed 11.02.17).

<sup>79</sup> 'Letters to the editor, 'Usher Hall' (signed Practical)' *Scotsman* 14 April 1902, 10.

<sup>80</sup> Historical and New Reid Concerts expenses (handwritten note). Coll-411/3/3/1. See Appendix 13.4. Costs based on artists from England being paid appropriately for their reputation and travel expenses and the use of quality local artists (musicians from Glasgow were considered 'local').

<sup>81</sup> Tovey, 'Faculty of Music proposals for the New Reid Concerts'. Coll-411/3/5.

fewer concerts being offered to the public. This situation, combined with the enthusiasm shown by the Edinburgh audiences for the New Reid Concerts, convinced the University Court and *Senatus* of a demand for this new venture. The new orchestra would work with the new class in Orchestral Practice and Orchestration being instituted at the Faculty of Music and this educational factor contributed to the decision of the University authorities to agree to the project.<sup>82</sup>

Tovey now had the opportunity and support to put his proposals into action describing his new orchestra in the following words, and outlining his 'Aims of the Reid Orchestra' as he embarked on his new endeavour:

'Aims of the Reid Orchestra'

- An orchestra that works in and for a University should be entirely free from commercial motives in the choice of its repertoire [...]
- An orchestra trained to play an inexhaustible classical repertoire will become an orchestra that can not only read brilliantly at sight but that can readily understand the style of what it reads. This it would never do unless it acquired a broad classical foundation [...] In the interests of all living composers who have any pretensions to originality & variety of style then, it is desirable that our non-commercial orchestra should have unlimited freedom in its classical repertoire. Only so will it be able to do justice to new compositions which show independence & variety of style on any complexity or subtlety of thought.
- [...] As to the educational aspect of the repertoire of the orchestra it is absolutely identical with the artistic aspect. Nothing should be admitted into the public concerts on other grounds than its artistic merits [...] not as confining the repertoire to supreme classics but as confining it to what ought to be acknowledged as of living interest.
- It should be the duty of the Reid Orchestra to represent living composers in due proportion to the needs of keeping the whole range of great music before the public [...] under favourable conditions for maintaining public interest [...]
- The Reid Orchestra would soon develop a proper laboratory-experimental side in trying new works, not with a view to public performance but as experiences for the composers, young and old enough to deserve more opportunity.<sup>83</sup>

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<sup>82</sup> 'New Musical Scheme for Edinburgh', *Scotsman* 2 May 1917; The University Court appointed a committee to consider and approve the new venture. Coll-411/3/5.

<sup>83</sup> Excerpt from 'Aims of the Reid Orchestra'. Coll-411/3/5.

Later, in a memorandum of April 1919, it was agreed by the University Court and the *Senatus* that the Reid Orchestra should be maintained in the form of a 'studying orchestra', in which professional musicians and music students could become 'masters of orchestral repertoire and style under the guidance of Professor Tovey'.<sup>84</sup> The public duty would be 'to represent living composers, young and old, and to be a conduit for the performance of new works'. Furthermore, scope would be offered for the training of orchestral musicians and conductors 'as an inspiration to professional orchestral players, and as a musical asset of local and national value'. Recognition should be afforded to the professional musicians who had supported the Reid Orchestra 'by making sacrifices to secure its development' when in the early years they had accepted lower fees, who should be adequately remunerated at a 'higher rate than they have up till now contracted to accept'.<sup>85</sup>

Recommendations were made that orchestra members should be better paid and that the number of players should be increased. Estimates were drawn up by the Reid Orchestra Committee with figures based on the costs of the Reid Orchestra in season 1918–1919. To achieve a regular orchestra of 86 members, comprising 70 paid members alongside good students, at higher rates of pay for rehearsals (10s 6d) and concerts (one guinea), the estimated cost for a season of ten concerts was given as £2,530. This figure was against an income of between £1,730 and £2,600 based on 1919 ticket prices.<sup>86</sup> The increased rates of pay were achieved, but the average size of the Reid Orchestra remained at 70 players (including students) and the number of orchestral concerts in a season rose gradually from four in the first season to eight in season 1924–1925 and remained at this level until 1940.<sup>87</sup>

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<sup>84</sup> 'Memorandum with regard to the Reid Orchestra', 11 April 1919. Coll-411/3/5.

<sup>85</sup> Ibid.

<sup>86</sup> Ibid. A second estimate considered an orchestra of 62 players comprising 50 professional players for a season of ten concerts at £1980 against an income of between £1180 and £2600. Coll-411/3/3/1.

<sup>87</sup> Excluding Sunday concerts. Students were identified on the lists of players in the concert programmes.



## 6.9 The Reid Orchestra—the early years

Tovey's experience of organising concerts was from the perspective of a performer. In his application for the post at Edinburgh he had described himself as 'a concert-giver [...] uninterrupted since 1900, when I began (at the instigation and with the aid of Joachim and his colleagues) to give concerts in Berlin, London and Vienna'.<sup>88</sup> To set up his new orchestra Tovey needed help with the administration and organisation plus the support of the EAMU and local musicians.

Tovey invited Patersons to organise and take the risk for four orchestral concerts in Spring 1917, obviating the need to seek their permission to work with any members of the Scottish Orchestra as he had been required to do in 1915.<sup>89</sup> For concerts in April and May 1917, Patersons preferred venue was not the new Usher Hall but the Music Hall, George Street, a venue in which they had been giving regular orchestral subscription concerts on Monday evenings since 1887. They had time to assist the University with this new orchestral venture in 1917 as their own concert series was postponed for three years during the war. Patersons, in association with Tovey, would be responsible for the concert arrangements including the hall hire, advertising, tickets, instruments (as required), music hire and the hiring of the musicians; arrangements that were in place when, on 4 April 1917, a letter from Patersons recommended a change.<sup>90</sup> The Music Hall had become available on Saturday 26 May allowing them to cancel the booking for 28 April and move all four concerts to Saturdays in May—an ideal situation as several of the orchestra members were unavailable on the April date. Patersons sought permission from Tovey for this change and for authority to distribute leaflets

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<sup>88</sup> Tovey's letter of application for the Chair, dated 27 June 1914. Coll-411/1/1.

<sup>89</sup> Members of the Scottish Orchestra under contract to Patersons needed permission to take part in concerts not promoted by Patersons. Niecks had not required such permission to secure the services of Scottish Orchestra members in the 1900s.

<sup>90</sup> Letter from Patersons to James Walker, University of Edinburgh, 4 April 1917. Coll-411/3/4.

around the University and gave notice that they would make plans to advertise the series in the press.<sup>91</sup> Permissions were granted, and notices circulated.

## 6.10 Reid Orchestra rehearsals and the inaugural season

The University Music Class Room was well suited for giving chamber music recitals but was less practical for orchestral concerts or rehearsals. To remedy this, in his document 'Proposals for the New Reid Concerts in the Spring of 1917, and for the establishment of a University orchestral class in connexion therewith', Tovey made a request for one highly advisable expenditure. His recommendation was that sections of the benches could be replaced with 40 desks appropriate for all music classes, able to double as writing desks when used flat and as music stands when tilted, facilitating use of the room for rehearsals for the new Reid Orchestra:

The present penitential benches of the Music Class-room seem fit for any purpose other than musical: except in so far as they keep students and audiences awake. Their ledges are far too small for the only kind of scores and paper that music students can profitably use; and they make the room utterly unavailable for orchestral practising. Orchestras do not like to practice on a crowded platform; they need to be spread loosely round the body of a small hall. For this purpose the stepped floor of the class-room is admirable, if only the benches were removed. What is really wanted for all the music classes is a number of chairs and desks distributed *ad libitum* [...] At concerts there would be a little extra trouble in seating the hall with chairs; but it would be worthwhile.<sup>92</sup>

Tovey wanted music students involved in the Orchestral Practice and Orchestration classes to attend the rehearsals of the soon-to-be formed Reid Orchestra, and this arrangement was intended to encourage attendance at the classes, as it would be easier to open out and follow orchestral scores on the new desks.

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<sup>91</sup> Ibid. Permission was required from the University authorities for the distribution of concert material on University premises.

<sup>92</sup> Tovey, 'Faculty of Music proposals for the New Reid Concerts'. Coll-411/3/5.

Tovey established the Reid Orchestra in 1916 with weekly rehearsals starting in October and their first season of four concerts was given on Saturday afternoons in May 1917 to critical expectation and acclaim.<sup>93</sup> The first concert on 5 May was chosen for the Reid commemoration concert that year: featuring an overture and a symphony by Beethoven, the concert opened with General Reid's March 'In the garb of old Gaul'.<sup>94</sup> The concert was conducted by Tovey and the programme was chosen to fit the orchestral forces available, with access to scores and parts for favourite works by Beethoven and Brahms, possibly provided by Patersons through their association with the Scottish Orchestra. The soloists were J. D. Miller, first flute in the new Reid Orchestra, who performed one of Reid's sonatas; and Gervase Elwes (1866–1921), the distinguished tenor whose photograph appeared inside the 20-page analytical concert programme.<sup>95</sup> The review of the concert mentioned that Elwes was accompanied by Andrew Scott Jupp although Jupp's name was not listed in the printed programme.<sup>96</sup>

In the review of the second concert on 12 May the critic noted that the audience was larger than for the opening concert and commented that:

it was encouraging to find public opinion so much in favour of a local musical enterprise [...] the Reid Symphony Orchestra deserves to be a success and whether it achieves success or not, rests with the public.<sup>97</sup>

This concert comprised four works: Beethoven's Overture *Egmont*, and his Pianoforte Concerto no. 5, Schumann's *Carnaval* for solo pianoforte and the Symphony no. 41 by Mozart, and featured Tovey as conductor and soloist. It is notable that Tovey chose to direct the pianoforte concerto from the keyboard in

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<sup>93</sup> Article in advance of the first concert, 'New Musical Scheme for Edinburgh: The Reid Symphony Orchestra', *Scotsman* 2 May 1917, 4, and review 'Opening Concert', 7 May 1917, 4.

<sup>94</sup> RCP 5 May 1917.

<sup>95</sup> Ibid. The solo flautist Mr Miller received an additional 2 guineas for his solo performance and his orchestral fee for 26 rehearsals and 4 concerts was £10 4s. The Reid Orchestra; List of Amounts due to members for the year 1916–1917. Coll-411/3/3/1.

<sup>96</sup> 'Opening Concert', *Scotsman* 7 May 1917, 4.

<sup>97</sup> RCP 12 May 1917. 'The Reid Orchestral Concerts', *Scotsman* 14 May 1917, 4.

addition to playing the solo Schumann piece and conducting the overture and symphony. This was a risk for Tovey working with a newly formed orchestra, but he was confident of achieving a successful experience for his performance and that of the orchestra members, not to mention the audience. Tovey's dual role was not mentioned in the review of the concert. The third concert in the series featured works by Brahms, Mozart and Beethoven and was advertised to include *La Procession* for soprano with orchestra by César Franck. However, at the concert the following note was inserted into the programme book:

we regret to announce that it has proved impossible to procure orchestral parts of *La Procession*, although they were promised to us a month ago. (This may illustrate the difficulties which at the present time hinder the Reid Orchestra from going beyond the limits of the familiar classical repertoire).<sup>98</sup>

These words of Tovey's suggest that the parts, published in Paris in 1892 by Alphonse Leduc, had been ordered from France and were unobtainable due to conditions of war. The last of the four concerts in the opening season also featured works by familiar composers, Mozart, Beethoven and Brahms, again with a pianoforte concerto directed from the keyboard by Tovey, the Pianoforte Concerto no. 2 in B flat, op. 83 by Brahms.<sup>99</sup>

In the following academic year 1917–1918, Tovey featured as both pianoforte soloist and conductor in three of the six orchestral concerts; directing from the keyboard in works for pianoforte and orchestra, as concerto soloist with a guest conductor, playing pieces for solo pianoforte and as an accompanist. By fulfilling these multiple roles, Tovey was able to save on costs and allow the unused allocated funds from the Reid Bequest to be reallocated to future orchestral concerts.<sup>100</sup> The repertoire for two concerts in the season 1917–1918 included music from the sixteenth and eighteenth centuries sung by the Kirkhope Choir, carefully planned in

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<sup>98</sup> RCP 19 May 1917. *Scotsman* 21 May 1917, 4.

<sup>99</sup> RCP 26 May 1917. *Scotsman* 28 May 1917, 4.

<sup>100</sup> Reid concert accounts 1917–1918. Coll-411/3/3/1.

anticipation that both concerts would take place in the Music Hall.<sup>101</sup> However, notice of a change of venue was given in the programme book for the Reid concert on 2 February:

Messrs Paterson & Sons beg to intimate that the Music Hall is to be taken over after this date by the Military Authorities under the Defence of the Realm Act. It has been arranged that the remaining two concerts on February 16th and March 2nd will be given in the McEwan Hall.

The Management desire to make the change as easy and comfortable as possible for the Patrons of these concerts but regret they will not be able to re-allot individual seats, owing to the complications in present-day ticket-selling regulations. Divisions of the McEwan Hall have been set aside to correspond with the sittings in the Music Hall, and as the accommodation is most ample, it will not be necessary for Patrons to present themselves beyond perhaps a few minutes earlier than usual so as to make their selection of seats. Ticket holders will use the tickets already issued for the Music Hall. The doors of the McEwan Hall will be opened at 2.30 p.m. Concert at 3 p.m.<sup>102</sup>

This change of venue proved a challenge for some of the programming arranged by Tovey, particularly in respect of the Bach motet and the sixteenth-century motets by John Wilbye and Palestrina on 2 March, for which the acoustics of the much larger McEwan Hall offered a different musical experience.<sup>103</sup>

Tovey's choice of repertoire during the Great War was unaffected by the anti-German sentiment in the country, but it may have had an impact on the audience numbers if the public did not want to hear German music. Of the 34 (known) concerts presented by Tovey between 1914 and 1918, that featured 33 composers,

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<sup>101</sup> Local Edinburgh choir of about 50 voices established by John Kirkhope, a local businessman and amateur musician, but disbanded when he retired. Tovey, with Kirkhope's agreement, restarted the choir in 1918 with the ambition that the choir would make at least two appearances each season at the Reid concerts. However, Tovey was not able to provide Kirkhope's personal touch as conductor and the choir was again disbanded in 1919.

<sup>102</sup> RCP 2 February 1918.

<sup>103</sup> RCP 16 February 1918. 'Reid Orchestral Concerts', *Scotsman* 18 February 1918; RCP 2 March 1918. 'Reid Orchestral Concerts', *Scotsman* 4 March 1918.

the top two were German composers Beethoven (25) and Brahms (15).<sup>104</sup> Living composers were more evident in the programming from the 1920s although the majority of Tovey's concert programmes favoured German composers of the nineteenth century. His repertoire choices will be discussed further in the next chapter.

## 6.11 The Reid Orchestra finances and fees 1917–1920

The costs associated with the administration of the Reid orchestral concerts in the early years were borne by Patersons and were, in the main, covered by ticket sales.<sup>105</sup> The University committee with responsibility for the Reid Orchestral concerts agreed a grant of £150 to cover the players' fees for the orchestral rehearsals as they formed part of the class in Orchestration, and Patersons paid £62 10s towards the fees for each concert making a total of £400 [£150 plus £250] for the four concerts.<sup>106</sup> These amounts were paid into a separate University account and fee payments of 5s for each two-hour rehearsal and 1 guinea for each concert were made to the orchestra members by the University factor.<sup>107</sup> The first season's expenses came to £517, showing a loss of £117 which was made up by private contributions from friends of the University keen to see the venture succeed.<sup>108</sup>

Similar arrangements were in place for the orchestra's second season (1917–1918) but the number of concerts was increased from four to six, again organised by Patersons on dates agreed by Tovey and after consultation with the committee of the EAMU on the availability of their members. It was proposed by the University that Patersons should contribute £375 towards the cost of the band, up from £250 the previous season, plus soloists' fees, and charges associated with hall hire,

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<sup>104</sup> Figures taken from the Reid concerts database (accessed 20.07.17). Further references to repertoire between 1914 and 1941 will be made in the next chapter.

<sup>105</sup> Ticket prices for the first two seasons are listed in Appendix 13.5.

<sup>106</sup> This special University committee with reference to the Reid Orchestral had been set up on 24 April 1916. Undated document 'Reid Orchestral Concerts 1917–1918'. Coll-411/3/5.

<sup>107</sup> Reid Orchestra rehearsals began in October 1916 on Tuesdays at 10 am over a period of 20 weeks, excluding Christmas. Letters to players. Coll-411/3/2.

<sup>108</sup> Letter from Patersons to Sir Henry Cook, University Factor, 29 May 1917. Coll-411/3/4.

printing advertising etc.<sup>109</sup> These terms were later accepted by Patersons but with reservations about the risk related to 'the greater probability of a smaller public who will patronise entertainments' if ticket prices were raised.<sup>110</sup> They were also concerned that an increase in prices was not feasible in light of a revised Entertainments Tax which was due to come into force in October 1917, that might discourage ticket sales.<sup>111</sup> Notwithstanding these concerns the single ticket prices were raised by between 6d and 1s 1d and the series tickets by the equivalent of between 2d and 4½d per concert for season 1917–1918. Patersons also agreed that should income from ticket sales be unaffected by the rise in prices, and in the event of any surplus at the end of the season, to pay to the University an additional £12 10s per concert.<sup>112</sup> The University agreed to increase its contribution from the Reid Fund from £150 to £270 in response to the increase in the number of concerts in the season from four to six.<sup>113</sup>

These increases in funding made it possible for rates of pay for orchestra members to be increased in the second season with fees for rehearsals rising from 5s to 6s, although concert fees remained at 1 guinea per concert.<sup>114</sup> This modest increase in pay was also encouraged by confidence that interest from the public

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<sup>109</sup> Letter from the University Factor to Patersons dated 17 November 1916 and related correspondence. Coll-411/3/4.

<sup>110</sup> Letter from Patersons to University Factor, 16 August 1917. Coll-411/3/4.

<sup>111</sup> The University had, in letters on 14 July and 2 August 1917, negotiated with The Commissioners of Customs and Excise that income from the Historical concerts held in the Music Class Room 'will not require payment of Entertainment Duty' on the grounds that those who attend for entertainment come mostly as experts or amateur students of music, their aim being essentially educational'. This negation was based on the terms of Ordinance No. 20 of the Commissioners under the Universities (Scotland) Act, 1889, reinstituting the Chair of Music in the University of Edinburgh. The exemption did not apply in respect of the orchestral concerts and Patersons in their letter to the University Factor of 16 August 1917 stated that the tax payable on tickets prices of 4s and 5s would be 9d. Coll-411/3/4.

<sup>112</sup> Ticket prices from Reid Orchestral concerts publicity leaflets. May 1917 and December 1917 to March 1918. Coll-411/3/5. See Appendix 13.5.

<sup>113</sup> This amount was towards the costs of rehearsals in the Music Class Room which were part of the Orchestration and Musical Interpretation classes. All other concert costs were to be borne by Patersons. See 'Memorandum with regard to the Reid Orchestra', 11 April 1919. Coll-411/3/5.

<sup>114</sup> Reid concert accounts 1917-1918. Coll-411/3/3/1

would grow with the prospect of increased revenues from ticket sales. The accounts show that extra fees were not paid to section principals but that the leader, Miss Emily Buchanan, received an additional 2 guineas for playing Debussy's new Sonata for violin and piano in the concert on 16 February 1918.<sup>115</sup> Miss Buchanan was possibly the first female leader of a professional symphony orchestra in the UK.<sup>116</sup> Despite the afternoon scheduling, necessitated by wartime regulations, the concerts were well supported with audiences of about 500 for each performance.<sup>117</sup> This public enthusiasm together with the additional funding from the University, gave both Patersons and the University a modest profit at the end of the season. After Patersons paid the agreed surplus of £75 to the University factor, the University carried forward a balance of around £30 to the following season.<sup>118</sup>

Tovey took sole responsibility for the size of the orchestra, influenced only by the scoring of the works involved and the availability of the players and parts. The backing of the EAMU was essential for the success of the Reid orchestral concerts and there was discussion with the EAMU over possible further increases in rates for their members with any additional fees to be dependent on surplus concert income. At the same time, the union was concerned that the attendance of its members at some of the Thursday orchestration classes (which included orchestral rehearsals) was voluntary and in addition to their contracted Tuesday rehearsals. To obviate any possible issue over this matter, the University Court agreed that members of the EAMU could attend the orchestration class, free of charge:

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<sup>115</sup> Ibid. Debussy's Sonata in G minor was written in 1917; It has not yet been possible to identify Miss Buchanan's dates.

<sup>116</sup> Henry Wood, conductor of the Queen's Hall Orchestra in London had hired six female violinists in 1913; by 1918 there were 14 women in his orchestra but not as leader. See Langley, 'Building an Orchestra, Creating an Audience: Robert Newman and the Queen's Hall Promenade Concerts, 1895–1926', 51.

<sup>117</sup> Afternoon timing for public events was usual during wartime. Audience figures are estimated from programme sales season 1917–1918. Coll-411/3/3/1.

<sup>118</sup> The agreed fee was £12 10s for each of six concerts, a total of £75. Patersons account of programme sales, receipts and expenses for season 1917–1918. Coll-411/3/3/1.



to differentiate, as far as possible, services in the [Reid] Orchestra from other professional work by making it clear that the University had no commercial aim with regard to the Concerts.<sup>119</sup>

While the first season of Reid orchestral concerts had made a small loss and the second a small profit, with the end of the war further financial and logistical challenges lay ahead.<sup>120</sup>

## 6.12 Financial risks associated with Reid Orchestral Concerts

The financial risks associated with the orchestral concerts in the first three seasons were, to some extent, taken and mitigated by Patersons, with a modest contribution from the University's Reid Fund and income from the ticket sales. The shortfall of £110 in the first season had been met by three guarantors and contingency plans were put in place to extend the guarantor arrangement.<sup>121</sup> The accounts show that in season 1918–1919 Patersons had, for an agreed commission of 5%, met the costs of printing, advertising, ticketing, solo artists' fees, piano and music hire, hall-keepers, ushers and stewards and police for the concerts, but did not take on the orchestral fees or the hall hire charges.<sup>122</sup> The total costs for the seven concerts were £807 18s 2d with Patersons net contribution of £99 3s 6d, after commission charges. This was a significant change from the previous two years that left a substantial deficit of over £700 to be made up from University funds and other sources.<sup>123</sup> The University Reid Fund contributed £300 and receipts from the Historical concerts between 1917 and 1919 added £131 7s 1d but there remained an overall loss on the season of

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<sup>119</sup> Copy of 'Resolution of the University Court of the University of Edinburgh with regard to the Reid Orchestra', 18 November 1918. Coll-411/3/3/1.

<sup>120</sup> 'Memorandum with regard to the Reid Orchestra', 11 April 1919. Coll-411/3/5.

<sup>121</sup> The three guarantors were Sir Oliver Riddell (£100), Sir George Berry (£5) and Professor Walker (£5). Reid concert accounts 1917–1918. Coll-411/3/3/2.

<sup>122</sup> Reid concert accounts 1918–1919, 2 October 1919. The hall hire costs were lower as the Music Hall was unavailable, and the concerts were held in the University's McEwan Hall. Here the costs of heating, lighting and cleaning for the season were £51 19s 4d with no hall hire charge, compared to hall hire charges of £62 15s for the Music Hall for six concerts in the previous season. Coll-411/3/3/1.

<sup>123</sup> Ibid. In the first year Patersons had contributed £250 and in the second year £375 towards the costs of the concerts.

£277.<sup>124</sup> To meet this loss 12 guarantors—individuals keen to see the orchestra continue—had each promised between 2 guineas and £50, creating a fund of £267 7s 7d should it be required—and it was. This left a small deficit of £10 to be carried over to the next season, but such an informal arrangement to cover losses could not be relied on to continue.<sup>125</sup> Patersons concert management experience had been invaluable in the early years of the Reid Orchestra but when they reviewed their position in 1919 in advance of the fourth season, the future of the orchestra was put in jeopardy. They now wished to resume their own series of Monday evening Scottish Orchestra concerts in Edinburgh and offer a ‘lesser service’ as agents for the 1919–1920 University series.<sup>126</sup> A new and more formal plan was needed to finance the immediate future of the Reid orchestral concerts.

### 6.13 Appeals for Guarantors

In advance of season 1919–1920 the University Court announced that the amount of the Reid Fund allocated to the orchestral concerts would be £250, and for the Historical concerts and for the Interpretation Class, £140.<sup>127</sup> However, these funds plus the income from ticket and programme sales were insufficient to cover concert costs, despite audience numbers increasing each season. In June 1919, a meeting of private individuals interested in the future of the Reid Orchestra was assembled and a Guarantee Fund Committee was elected. This committee and the Reid Orchestra Committee then agreed a new fundraising plan to meet any future deficits, in the form of an appeal for guarantors.<sup>128</sup>

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<sup>124</sup> Ibid. Figure of £300 quoted in an undated report of the Reid Orchestral concerts 1917–1918.

<sup>125</sup> Third season, February to May 1919.

<sup>126</sup> Undated letter from Paterson & Sons, in advance of the Third Season, 8 February to 24 May 1919, confirming their understanding of their reduced service as agents, agreed for the forthcoming season. Coll-411/3/4.

<sup>127</sup> See ‘Memorandum with regard to the Reid Orchestra’, 11 April 1919. Coll-411/3/5.

<sup>128</sup> Meeting of the committees in summer 1919, following the 1919 season (February to May 1919). Coll-411/3/3/2.

In July 1919, a formal appeal was launched inviting contributions 'required to subsidise the Orchestra during season 1919–1920 or either of the two succeeding seasons' authorising application at the discretion of the Guarantee Fund Committee and it was hoped that a minimum of £1,500 could be raised.<sup>129</sup> The themes of the appeal were:

- I. A great accessory and support to the study of music in Edinburgh University.
- II. A really national orchestra of Scottish players in the Scottish capital.
- III. The regular production of the best music at 'popular' low prices.<sup>130</sup>

This appeal attracted seventy-six guarantors offering sums totalling £1,250 (per annum) towards any financial deficit, confident in the ambitions of Tovey to present quality concerts of artistic merit.<sup>131</sup> Another consequence of the changes to the orchestral concert arrangements and services previously provided by Patersons was the decision to form a Reid Orchestra Executive Committee (ROEC), to deal with all matters of administration, revenues and expenditure. It would be separate from the Guarantee Fund Committee, but the two committees would share a Chairman in advocate Mr Robert F. McEwen.<sup>132</sup> The Joint Honorary Secretaries were wealthy Edinburgh patron of the arts, Mr Thomas Barclay, and local printer Mr William Taylor. Taylor's firm had for many years printed the concert programmes for Patersons concerts. They had also become familiar with the idiosyncrasies and behaviour of Tovey which often resulted in late delivery of copy or late changes to the printed programme books.<sup>133</sup> In advance of season 1919–1920 Mr John Petrie Dunn (1878–1931), recently appointed lecturer in the Faculty of Music, accepted the

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<sup>129</sup> Ibid. Draft document quoted a minimum of £1,000 but the final document had the figure of £1,500.

<sup>130</sup> Appeal document, July 1919. Coll-411/3/3/2.

<sup>131</sup> Letter from the Reid Orchestra Guarantee Committee, signed by the Chairman and Secretary, December 1922. Coll-411/3/3/2.

<sup>132</sup> McEwen had been Chairman of the Nelson Hall chamber music concerts in Edinburgh, before the war; R. F. McEwen, *Nelson Hall Concerts, Edinburgh: A List of the Programmes (1901-1914) Together with an Analysis of Their Contents* (Edinburgh: 1914).

<sup>133</sup> Grierson, *Donald Francis Tovey*, 199.

role of secretary of the ROEC.<sup>134</sup> One of Dunn's first duties was to circulate application forms to local professional musicians who might be interested in applying to join the Reid Orchestra, 'whether belonging to the Amalgamated Musicians' Union or not!' [sic]. A sub-committee comprising Tovey, Dr James Walker and Dunn was set up to process the applications.<sup>135</sup>

## 6.14 The season 1919–1920

Experimenting with the number of concerts, time of year and starting time of concerts, the new committee announced in a preliminary notice for the fourth season, the dates for 'two short Series of Concerts' in the McEwan Hall between November 1919 and March 1920.<sup>136</sup> This was in contrast to the previous seasons, in which all of the orchestral concerts had been presented between February and May. Four concerts were to be held on Saturday afternoons and four on Saturday evenings: this was the only Reid season to have this mix of concerts and it marked the transition from the afternoon-only concerts during the war. Such a change provided an opportunity to gauge and compare public support for the concerts in different months of the winter/spring season and at different times of day. There were eight concerts, numbered on the programme books not consecutively one to eight, but as a mixture of 'first concert', 'first concert (evening series)' etc. This would have been clear to the concert-goers at the time but for the historian the individual concerts require a double reference to identify the concert in question.

The first evening concert by the Reid Orchestra on Saturday 15 November 1919 attracted an audience of 499, but the largest audience of the season was for the Reid

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<sup>134</sup> Minutes of the ROEC, 20 September 1920. Coll-411/3/1.

<sup>135</sup> Minutes of the ROEC, 22 December 1920. Coll-411/3/1. The opening item of the Reid Orchestra concert on 3 February 1923 was dedicated to the memory of Dr Walker C.A., LL.D, who died in 1922.

<sup>136</sup> The preliminary notice was dated 20 October 1919, Coll-411/3/5. The McEwan Hall had been used for Reid concerts since February 1918, when the Music Hall was taken over by the Ministry of Works.

commemoration concert on 21 February 1920.<sup>137</sup> At this concert the internationally renowned violoncellist Guillermina Suggia (1888–1950) played Dvořák’s Concerto in B minor for violoncello and orchestra op. 104 and the Suite in D major by J. S. Bach for solo violoncello.<sup>138</sup> Examples of fees paid to soloists such as Suggia are given in Appendix 13.7. At this evening concert the audience also heard Granville Bantock’s ‘Hebridean’ Symphony and a number of Hebridean songs collected by Mrs Marjory Kennedy-Fraser and sung by her daughter Patuffa.<sup>139</sup> The following Saturday these two items appeared again in a different programme for the afternoon concert in the McEwan Hall. There were usually at least two weeks between concerts and this repetition may have been to promote the Scottish items or to save rehearsal time in preparation of new works.

Themed programmes and sets of works were a feature of this 1919–1920 season: one example was the evening concert on 6 December 1919 which included a Symphony ‘The Fall of Phaëton’ by Karl Ditters von Dittersdorf, and the Symphonic poem ‘Phaëton’ by Camille Saint-Saëns.<sup>140</sup> Tovey’s programmes were carefully planned, with items intended to complement each other, make best use of the available soloists, and, as described in the subsequent Report to Guarantors:

to illustrate musical development and progress [...] with an artistic or historical connection.<sup>141</sup>

This objective continued the ethos of the concerts presented by Niecks and set the tone, style and format of the Reid Orchestral concerts for the next 20 years.

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<sup>137</sup> RCP 15 November 1919. Audience numbers detailed in the accounts for the season 1919–1920. Coll–411/3/3/1.

<sup>138</sup> RCP 21 February 1920. The audience for this concert numbered 1038, as detailed in the accounts for the season 1919–1920. Coll–411/3/3/1.

<sup>139</sup> RCP 21 February 1920. Patuffa was the nickname and professional name of Helen Kennedy-Fraser.

<sup>140</sup> RCP 6 December 1919.

<sup>141</sup> Reid Orchestra Guarantee Fund, Report to the Guarantors, season 1919–1920. Coll–411/3/3/2.

## 6.15 The Reid Orchestra's twenty-fifth concert

In its inaugural season the Reid Orchestra presented four concerts in May 1917, with six concerts in season 1917–1918, seven in season 1918–1919 and eight in season 1919–1920, adding up to 25 in total by March 1920. Tovey chose to mark this milestone with a special additional concert in early March, before the scheduled 25th concert on 20 March. One report suggested that Tovey had been unable to put together a suitable series of Historical concerts for season 1919–1920 and elected instead to hold a 'Festival' concert in lieu of Historical concerts that season.<sup>142</sup> However, it is more likely that he wanted to celebrate with a special concert and chose to use the funds allocated to the Historical concerts towards the costs of the occasion. This free-of-charge event was advertised as a Reid Festival Concert, invitation cards were circulated with a request for replies by 21 February 1920, and this attracted a large audience.<sup>143</sup> There is no record in the accounts of any fees or charges against this extra concert held in the McEwan Hall on the evening of Thursday 4 March 1920.<sup>144</sup>

The concert was a celebration of the Reid Orchestra and there were no soloists. Four of the six items had been performed earlier in the season and to this Tovey added the Symphony in B flat by Haydn (programmed as no. 100, but now identified as no. 102) and the Marches, nos. IV ('In the garb of old Gaul') and V ('For the 2nd Battalion, 60th regiment, Colonel Christie's') by General Reid (as scored by Peter Winter, c.1803). Tovey prepared a 28-page printed programme: 'Souvenir of the twenty-fifth concert of the Reid Orchestra'. This provided a list of the works to be played, articles about the history of the Reid concerts, his understanding of 'The Needs of an Orchestra', and information about the pattern of teaching in the Faculty.<sup>145</sup> There were no programme notes. Tovey had invited colleagues and students to contribute articles on former Reid Festivals under the auspices of

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<sup>142</sup> *The Scottish Musical Magazine (SMM)* September 1920, 7–8.

<sup>143</sup> Minutes of the ROEC, 5 February 1920. Reid Festival invitation card. Coll-411/3/1.

<sup>144</sup> RCP 4 March 1920.

<sup>145</sup> Ibid.

Oakeley, the Historical concerts under Niecks, and he provided a list of works performed by the Reid Orchestra between 1917 and 1920 with a list of orchestra members in season 1919–1920.

In tribute to his predecessor, Tovey invited Niecks to write about his ‘innovative scheme of University musical education’ which he had established at Edinburgh in the 1890s and which, according to Tovey, ‘remains in advance of current ideas as to the ways in which a University can teach music’.<sup>146</sup> There were sections on General Reid’s music, Choral Music at the Reid concerts and Tovey’s vision for the ‘Needs of an Orchestra’ in which he outlined his early experiences of working with the Reid Orchestra and his hopes for the future. This printed souvenir programme offered the Edinburgh audience a chance to read about the development of the University’s [Reid] concerts since 1841 and the ambitions of the Professors of Music associated with the concerts. Tovey also listed his understanding of the numbers of concerts of all kinds presented by the Professors since 1841:

1841–1865	25
Professor Sir Herbert Oakeley	
Orchestral Festival Concerts	72
Organ Recitals	200
Professor Niecks	
Orchestral Festival Concerts	2
Lecture Recitals	10
Historical Concerts 1893–1914	94
.....	
Professor Tovey (1914–1940)	
Orchestral Concerts	162
Professor Tovey’s Sunday Concerts	299
Historical Concerts	100+

*Table 11. List of past Reid concerts prepared by Tovey for the 1920 Souvenir programme to which has been added the contribution by Tovey himself with figures taken from the Reid concerts database.<sup>147</sup>*

<sup>146</sup> Ibid. ‘University Musical Education’, 22–23.

<sup>147</sup> Ibid. Table of Concerts’, RCP 4 March 1920 and RCD (accessed 15.11.17).

From the inaugural Reid commemoration concert in 1841, and for subsequent seasons, accounts, reports or reviews are available in the archives, but there are no minute books as all the concerts were arranged and co-ordinated by the Professors of Music without need for a committee. The first evidence of a committee to assist with administration of Reid concerts dates from season 1919–1920. These ROEC minutes record discussions about the availability of the Music Hall with consideration of the option to schedule the Reid concerts before or after the Scottish Orchestra season organised by Patersons. The outcome of these discussions was a change to the Reid Orchestra schedule from fortnightly concerts between October 1920 and March 1921 to weekly concerts in the first three months of 1921, and a new venue.<sup>148</sup>

## 6.16 A new venue for the Reid Orchestral concerts—the Usher Hall

In 1921, with the Music Hall still occupied by the government and the prospects of greater financial revenues from larger audiences, the Reid Orchestra Committee elected to hire the Usher Hall (See section 6.8).<sup>149</sup> The committee members were confident of good support for these first six Reid Orchestral concerts to be given on Saturday evenings in February and March 1921.

The Usher Hall had a capacity greater than that of the Music Hall or the McEwan Hall and the ROEC was keen to attract new audience members to fill the additional seats.<sup>150</sup> A list of local schools and colleges was prepared, and letters written to the headmasters with a view to:

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<sup>148</sup> Minutes of the ROEC, 12 March 1920. Coll-411/3/1.

<sup>149</sup> Minutes of the ROEC, 5 June 1920. Coll-411/3/1.

<sup>150</sup> When it opened in 1914, the capacity of the Usher Hall (excluding the organ gallery) was 2,433 (lower than the planned 3,500) and in 2017 is 2,195 (excluding the organ gallery). In 2017 the capacity of the Music Hall is 750 and the McEwan Hall seats approximately 1100 in the tiered auditorium. <<http://www.usherhall.co.uk/about/history>> (accessed 11.02.17). <<http://www.meetingedinburgh.com/Assembly-Rooms-532/Music-Hall>> (accessed 11.02.17). <<http://www.edinburghfirst.co.uk/venues/mcewan-hall>> (accessed 11.02.17).



inducing them, together with their pupils, to take an interest in the Reid Orchestral Concerts. Should twelve or more pupils from any one school purchase tickets for a concert, the master escorting them would receive a complimentary ticket.<sup>151</sup>

The Musical Director of the Edinburgh Education Authority, Mr Herbert Wiseman, was given two complimentary tickets for the remaining concerts of the season.<sup>152</sup> To further promote concerts in the new venue, the publicity material in season 1921–1922 included ‘noteworthy features of the Reid orchestra’ (see Appendix 8).<sup>153</sup>

## 6.17 Reid concerts in the Usher Hall

The first Reid Orchestral concert in the new venue on 5 February 1921 opened with a symphony by Brahms and closed with an overture by Beethoven, composers popular with Edinburgh audiences and favourites of Tovey.<sup>154</sup> The programme included the Pianoforte Concerto no. 4 by Saint-Saëns, the Allegro de concert, op. 46 for solo pianoforte by Chopin performed by Edinburgh music graduate and new lecturer, Dunn. It also offered the first performance in Edinburgh of ‘Prelude to *La Princesse Lointaine*’ op. 4. by Russian composer, Nicolai Tscherepnine [sic].

The Reid commemoration concert on 12 February 1921 featured the first performance of Frederick Kelly’s ‘Elegy for Strings’, written in memory of the distinguished poet Rupert Brooke, who lost his life in 1915 during the Great War serving on the same ship as Kelly. This was the final work composed by Kelly, a friend of Tovey, who had been killed in action at Beaumont, France in November 1916. His ‘Elegy for Strings’ was programmed by Tovey with another work by Kelly, his ‘Serenade for Flute’. Tovey wrote in the programme:

the Serenade and Elegy are two completely contrasting works, and the opportunity of presenting them together gives the best means

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<sup>151</sup> ROEC letter to schools. Coll–411/3/4.

<sup>152</sup> Minutes of the ROEC, 24 February 1921. Coll–411/3/1. Wiseman was awarded an Honorary Doctorate in Music by the University of Edinburgh in 1949.

<sup>153</sup> Publicity notice season 1921–1922.

<sup>154</sup> RCP 5 February 1921.

of showing the full range of thought which the composer had time to express.<sup>155</sup>

The programme book included a short biography of Kelly and an account of the man by his friend, the pianist, Leonard Borwick. This concert also offered the first opportunity to hear a movement from Tovey's opera *The Bride of Dionysus*, which would receive its first staged production in Edinburgh in 1929.<sup>156</sup>

In respect of the fourth concert of the season on 26 February 1921, the minutes of the ROEC record that the soloist for the Elgar violin concerto in B minor op. 61, Albert Sammons, was indisposed and replaced by the Welsh violinist Miss Tessie Thomas.<sup>157</sup> Her name appears in the season 1920–1921 report to Guarantors, but does not appear in the printed programme.<sup>158</sup> There was no insert inside the programme which indicates late notice of the change and it is possible that Tovey made an announcement from the rostrum to identify the name of the new soloist.

The rehearsal schedule for the Reid orchestra required a commitment for 20 sessions each of two hours starting in October, in preparation for concerts in February and March of the following year: a format observed for seasons 1921 to 1924 and based on the schedules applied from 1916. After its first five seasons, the Reid Orchestra had built up a short repertoire list that could be called on as required, with limited need for rehearsal time, allowing more time for study and rehearsal of new works, and thus a more experimental repertoire. There was a suggestion from the Reid Orchestra Guarantee Fund guarantors that an additional concert could be given in October 1921 with an outstanding soloist of the quality of Suggia for a fee of not more than 50 guineas. However, this was rejected by Tovey,

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<sup>155</sup> RCP 12 February 1921.

<sup>156</sup> The first performance of Tovey's opera was given by the Edinburgh Opera Company (EOC) with Tovey and the Reid Symphony Orchestra in the Empire Theatre, Edinburgh in April 1929. 23, 25, 26 April at 7.30 pm and 27 April at 2.30 pm. Tovey was a patron of the EOC. Coll-411/1/6.

<sup>157</sup> RCP 26 February 1921. Minutes of the ROEC, 24 February 1921. Coll-411/3/1.

<sup>158</sup> RCP 25 February 1926. Sammons did perform the Elgar concerto with the Reid Orchestra on 25 February 1926 and again in 1942.

who considered October too early in the season, despite the growing repertoire list of works which required less preparation in advance of performance.<sup>159</sup>

## 6.18 Collaboration with Edinburgh Royal Choral Union

Two highlights of season 1921–1922 were the concerts on 4 and 11 March, the first collaborations between the Edinburgh Royal Choral Union (ERCU) and the Reid Orchestra.<sup>160</sup> The terms offered for this co-operation with the ERCU were confirmed by the Secretary to the University of Edinburgh on the instructions of the ROEC and processed through the offices of the Secretary to the University and the University Factor.<sup>161</sup> Both concerts featured the ‘Hymn of Jesus’, op. 37 by Gustav Holst written in 1917 and published in 1920. After reading the score Tovey wrote to the composer in 1920 in the following terms:

If anybody doesn’t like it, he doesn’t like life. It completely bowls me over. Your presentation of it is the poem, the whole poem and nothing but the poem [...] I hope to conduct a performance of it which shall stand in the same relation to the music as the music stands to the poem; i.e. a performance that is just the thing itself.<sup>162</sup>

At both concerts the conducting duties were shared between the ERCU chorus director, Wilfred Greenhouse Allt (1889–1969) and Tovey.<sup>163</sup> These performances in March 1922 were the first opportunities to hear the work in Edinburgh and the only occasions that this work was performed with the ERCU during Tovey’s time as Professor of Music.<sup>164</sup> The concert on 11 March 1922 also featured the first complete

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<sup>159</sup> Minutes of the Meeting of the ROEC held in the Music Class Room on 7 May 1921. Coll-411/3/1. Suggia had appeared in the 1919–1920 season and next appeared in 1923.

<sup>160</sup> RCPs 4 and 11 March 1922. The Edinburgh Choral Union had appeared at a Reid Concert in 1861 and achieved ‘Royal’ status in 1911. *The Centenary of the Edinburgh Royal Choral Union, 1858-1958*, (Edinburgh: Privately printed by T. and A. Constable, 1958).

<sup>161</sup> The accounts for season 1921–1922 make no mention of the ERCU. For concerts with the ERCU in 1923 performance terms were agreed for a fee of 20 guineas or so per concert. Letter from Chas. Dick, ERCU to Dr Walker, 8 June 1922. Coll-411/3/1

<sup>162</sup> Grierson, *Donald Francis Tovey*, 217.

<sup>163</sup> RCPs 4 and 11 March 1922 do not allocate individual conductors to specific works. A music student of Tovey’s, Allt graduated in 1926. See University of Edinburgh Calendar 1925–1926.

<sup>164</sup> It was performed at one of Tovey’s Sunday concerts in 1937 with a different choir.

performance at the Reid concerts, of Beethoven's Symphony no. 9.<sup>165</sup> A vocal quartet 'The English Singers' travelled by train from London to participate in the concert for a fee of £42 plus £21 18s 8d for four third-class return rail fares from London to Edinburgh. The quartet returned on 10 February 1923 for a second performance with the same forces.<sup>166</sup>

The collaboration between the Reid Orchestra and the ERCU resumed after three years in March 1926 with a performance of Brahms's *Requiem* op. 45 when it was programmed with Mozart's Concerto in C minor for pianoforte and orchestra, K. 491 featuring Tovey as soloist.<sup>167</sup> Two conductors were listed on the programme, Allt and Tovey and, although it is not specified, it could be inferred that Allt conducted the Mozart and Tovey the Brahms. Tovey's note on the Brahms mentioned that 'it was composed in memory of the fallen in the war of 1870', but this cannot be correct as the work was premiered in Leipzig in 1869. It is possible that Tovey intended the reference to be the Austro-Prussian war of 1866 or that he was mixed up with Brahms's *Triumphlied* which was composed with reference to the Franco-Prussian war of 1870–1871 and published in 1872. He also commented on Brahms's exhaustive knowledge of the Bible saying it was unlikely that Brahms had any knowledge of the liturgy of The Church of England when he selected the words of the text.<sup>168</sup> Tovey was fluent in German, and prepared his own translation of the text based on 'words from the Authorised Version and the Prayer Book' saying:

The best available English will not always bring the rhetorical point where the music puts it; and some of the repetitions of English words, where Brahms had no such stammering in his setting of German, should make us pause to reflect whether the origin of certain foolish mannerisms in 19<sup>th</sup>-century English

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<sup>165</sup> Individual movements from the symphony had been performed at Reid Festivals in the 1870s and 80s.

<sup>166</sup> Minutes of the ROEC, 13 January 1922. Coll-411/3/1. The 'English Singers' were co-founded in London in 1920 by Cuthbert Kelly and Steuart Wilson. 'The English Singers', *Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online* (Oxford: OUP, 2001) (accessed 12.03.17).

<sup>167</sup> RCP 11 March 1926.

<sup>168</sup> *Ibid.*

Church music may not be traced to an assumption that the inspirations of foreign composers extends to the translation of his text.<sup>169</sup>

Tovey reflected his concerns in the musical examples in his 13-page programme note, which were all given in the original German suggesting that some of the finer details in the original text had been lost in translation and that 'Brahms would have composed the English text differently'.<sup>170</sup> In March 1927, the Reid Orchestra collaborated again with the ERCU this time in a performance of Verdi's *Requiem*; this time, Tovey's analytical note with text and musical examples covered 12 pages of the programme book and highlighted that the work was written in memory of Alessandro Manzoni, Verdi's friend who died in 1873.<sup>171</sup>

The last collaboration between the Reid Orchestra and the ERCU was in another performance of Beethoven's Symphony no. 9 on 10 March 1932.<sup>172</sup> It is not known why this collaboration did not continue but for future Reid concerts requiring a chorus, local Edinburgh choirs were used until the Reid Choir was formed in 1936 (see Chapter 7.13). For a performance of *The Creation* by Haydn on 1 February 1934, for example, the ROEC acknowledged, in the programme book, the help of 15 local choirmasters and the members of their choirs.<sup>173</sup> The chorus was organised by Allt, by then organist at St Giles' Cathedral, Edinburgh, who formed a 'Church of Scotland Choir Union' for the performance.

## 6.19 Reid Orchestra concert expenses and fees 1921–1923

The experiment to schedule weekly instead of fortnightly orchestral concerts, combined with the change of venue, influenced the programming and affected the costs associated with the Reid concerts in season 1920–1921. This included charges for the rent of the Usher Hall at £138 15s for six concerts plus ushers and charges for

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<sup>169</sup> Ibid.

<sup>170</sup> Ibid.

<sup>171</sup> RCP 10 March 1927.

<sup>172</sup> RCP 10 March 1932.

<sup>173</sup> RCP 1 February 1934.

the police, printing costs for the programmes and tickets, advertising and sundry expenses.<sup>174</sup> A new style of programme book was introduced with heavier covers and as many pages as required to accommodate the programme notes. These books were extensive and thus expensive to print—a cost not recovered from sales. The loss on this item for the six concerts in season 1920–1921 amounted to £79 9s 0d.<sup>175</sup>

Again in 1921 the guarantors were called on to meet the deficit but only at 17s in the £1 not, as in the previous season the full 20s in the £1. The mood was positive amongst the committee members, with the deficit reducing each year and the orchestra having developed ‘from being at first merely a combination of players, into a combination with a character and individuality of its own’.<sup>176</sup> They were confident and supportive of Tovey’s ambition to create an orchestra that could present quality performances of works that were pleasurable to listen to and educative, to reflect the close association with the University of Edinburgh. The Report to Guarantors in August 1922 expressed thanks for their support that had ‘enabled much fine work to be done and great progress to be made, which without their kind help would have been impossible’.<sup>177</sup> There was regret that the Orchestra remained financially insecure and that again a call had been made on the guarantors in respect of the 1921–1922 season, but at only 15s in the £1.

The income from ticket sales increased each season, while the fixed amount from the Reid Fund remained at £250, towards the costs of training in orchestral practice and the practical study of orchestration. This was despite the costs associated with an increased number of concerts and the deficit being met by Guarantors.<sup>178</sup> To

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<sup>174</sup> Ticket prices (including tax) for the series of six concerts at the Usher Hall were: Grand Tier, £1 12s; Area, 14s and Upper Tier, 7s 6d. Report to the Guarantors 1920–1921, July 1921. Coll-411/3/3.2.

<sup>175</sup> See Chapter 7.10 for more information on programme books.

<sup>176</sup> Report to the Guarantors 1920–1921, July 1921. Coll-411/3/3.2.

<sup>177</sup> Report to the Guarantors 1921–1922, August 1922. Coll-411/3/3/2.

<sup>178</sup> Letter from Reid Orchestra Guarantee Committee, signed by the Chairman and Secretary, December 1922. There were four concerts in each of the first three seasons rising to six in the seasons from 1919 to 1924. Coll-411/3/4. £250 in 1920 is equivalent to approximately £9,216 in 2017. Measuring Worth <<https://www.measuringworth.com>> (accessed 13.06.17).

attract new guarantors and subscribers the accounts for seasons four to six were printed in a letter from the Reid Orchestra Guarantee Committee. This letter was sent out in December 1922 to prospective guarantors and subscribers with an appeal form and an advance copy of the prospectus for the forthcoming season of Reid Orchestral concerts:

This appeal is made in the name not only of music but of good civics. The abandonment of the Reid Orchestra would be something more than a blot on the fair name of Edinburgh as a centre of education and high culture; it would be a calamity. And upon the result of the appeal now made, the future of the Reid Orchestra directly and entirely depends.<sup>179</sup>

The letter was a rallying call to attract wider interest in the concerts from music lovers in the city, appealing 'both earnestly and urgently for support' and the response was generous, with a promise of over £1,500 from 133 subscribers and guarantors.

The season 1922–1923 achieved an average audience of 1,438 with the largest number (1669) attending the concert on 10 February 1923 that featured The Reid Orchestra and the ERCU in a performance of the Symphony no. 9 by Beethoven.<sup>180</sup> This rise in audience numbers had a modest impact on the rise in income, as the tickets prices had been kept low to encourage attendance, but was insufficient to avoid another call on the guarantors, this time for 13s in the £1. Comparisons of income and expenditure in seasons 1921–1922 and 1922–1923 are given in Appendix 13.8.

In a review of the Reid concert on 3 February 1923 *The Scotsman* correspondent had commented that perhaps the Reid concerts season overlapped too much with the Scottish Orchestra season of 12 concerts presented by Patersons. The writer

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<sup>179</sup> Results of the appeal were notified in a letter to Guarantors from the Reid Orchestra Guarantee Committee, 18 June 1923. The costs of £65 11s 9d associated with the public meeting and issuing of the appeal were accounted for in the Revenue and Expenditure accounts for season 1922–1923, 30 May 1923. Coll-411/3/3/2.

<sup>180</sup> Ibid.

suggested that if the Reid concerts season was extended beyond that of the Scottish Orchestra season the audiences might be greater in number.<sup>181</sup> The ROEC did not consider this to be a practical solution. However, there was support in the review for a permanent Edinburgh orchestra and the fight being undertaken by Tovey and his colleagues to create a scheme of concerts for the music-loving public of the city through his endeavours with the Reid Orchestra.<sup>182</sup> The fresh appeal to guarantors in 1924 was picked up by the editor of *The Scottish Musical Magazine* who, although happy to support the appeal, questioned the advisability of running an orchestra 'upon so precarious a basis as that of voluntary guarantees'.<sup>183</sup> A further welcome boost to reduce the financial call on guarantors was the concession offered by the Inland Revenue that allowed Reid concerts tickets to be sold without the revenue stamp.<sup>184</sup>

The Reid orchestral concerts were popular yet in all but one of the first eight seasons the orchestral concerts had made a financial loss, a complex matter which needed careful attention. One of the methods employed by Tovey to raise additional funds was to give recitals for modest or no fees and to put any profit from ticket sales towards the orchestral concerts. This plan developed into a series of Sunday evening concerts beginning in 1923.

## 6.20 Professor Tovey's Sunday Evening Concerts

In June 1923, the ROEC agreed terms with Patersons to present a series of four Sunday evening concerts in October 1923.<sup>185</sup> This would involve a Reid Orchestra of not fewer than 50 players, at a cost of 50 guineas per concert with Tovey as conductor. Music was to be made available by the Reid Library and rehearsals were to be included as part of the weekly rehearsals for the Saturday evening concerts: no

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<sup>181</sup> Scottish Orchestra concerts promoted by Patersons in Edinburgh were given on Monday evenings; 12 concerts per season.

<sup>182</sup> 'The Reid Orchestra', *Scotsman* 3 February 1923, 13.

<sup>183</sup> 'An appeal', *SMM* February 1924, 103–105.

<sup>184</sup> Intimated in the Minutes of ROEC, 22 December. Coll-411/3/1.

<sup>185</sup> Letter of confirmation from Patersons to Mr William Taylor, 5 June 1923. Coll-411/3/4.



additional rehearsal time was scheduled in advance of the concert day.<sup>186</sup> In the event of any surplus from ticket sales at the four concerts, one-half would be paid to the general funds of the Reid Orchestra. The programmes, to be chosen by the Professor in consultation with Patersons in their capacity as 'concert managers, not promoters', were to be of approximately 90 minutes' duration and approved 'in advance of the University summer vacation and to be adhered to'. This clause was included to encourage Tovey to plan ahead and avoid last minute printing of the programmes and he was asked to supply 'very short' programme notes.<sup>187</sup>

'Professor Tovey's Sunday (Evening) Concerts' as they came to be known, began in November 1923 with the approval of the *Senatus* and University Court and were given weekly during the academic year in the Synod Hall, Castle Terrace, until 1927 when they transferred to the Usher Hall.<sup>188</sup> The Synod Hall was located beside the Usher Hall with a smaller capacity of 1,450 compared to the Usher Hall's 2,433, and was more suitable for this new venture.<sup>189</sup> The first concert on Sunday 18 November featured two works familiar to the Reid Orchestra and two works new to their repertoire.<sup>190</sup> The leader of the orchestra, William Watt Jupp (1887–1959), performed Mendelssohn's Violin Concerto; the other work new to the orchestra was Elgar's March no. 1 in D 'Pomp and Circumstance'.<sup>191</sup> This programme of popular and familiar pieces was selected to attract a new audience for these Sunday evening concerts starting at the slightly later time of '8.15 o'clock', a time chosen perhaps to allow attendance at early evening church services prior to the concerts.

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<sup>186</sup> Performance material that had been purchased for the concerts was kept in the Reid Music Library in the Music Class Room.

<sup>187</sup> Letter of confirmation from Patersons to Mr William Taylor, 5 June 1923. Programmes were priced at 2d from 1923 to 1926, and 3d from 1926 onwards.

<sup>188</sup> An average of 20 concerts per season.

<sup>189</sup> The Synod Hall opened as the New Edinburgh Theatre in 1875. It became the Synod Hall of United Presbyterian Church, 1877, was bought by the City of Edinburgh Corporation in 1902 and became a cinema in the 1920's. This Category B Listed building was demolished in 1966. <<https://canmore.org.uk/site/133336/edinburgh-castle-terrace-synod-hall>> (accessed 27.12.16).

<sup>190</sup> SCP 18 November 1923.

<sup>191</sup> Tovey had conducted this work in Edinburgh in 1915 before the Reid Orchestra was established.

These Sunday concerts were informal occasions and offered opportunities for orchestra members and Music Faculty students to participate as soloists or in chamber ensembles. Tovey also invited his friends to play if they were visiting Edinburgh. An example is the appearance of his pianist friend and contemporary, Ernst von Dohnanyi (1877–1960) who played at a Sunday concert in December 1923.<sup>192</sup> The review of the concert suggested it was ‘a new experience to have an artist of the eminence of Mr Ernst von Dohnanyi appearing as the soloist [...]’ and commented on the skill of the orchestra.<sup>193</sup> This was an indication that the press did not see Tovey as an ‘eminent soloist’ notwithstanding his international reputation as a concert pianist. There are no known records of income or expenditure associated with the Sunday concerts other than the mention above of 50 guineas for an orchestra of 50 players in 1923.

## 6.21 The year 1924

By 1924 Tovey’s desire to create a full-time professional symphony orchestra in Edinburgh was under threat from apathy: he had the support of the musicians but needed more financial support from the University, the City and the music-lovers of Edinburgh to achieve his ambition. In the review of his Sunday concert on 2 March 1924 it was noted that:

an enjoyable programme concluded with Haydn’s ‘Farewell’ Symphony, which Professor Tovey suggested might be taken as a hint of what might happen in the case of the Reid Orchestra if better public support was not forthcoming.<sup>194</sup>

Public opinion was expressed in the press in early 1924 with correspondents asking why the Reid Orchestra did not play more ‘lighter music of the style of Gilbert and Sullivan’ and suggesting that concerts of ‘popular’ music could be presented

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<sup>192</sup> RCP 2 December 1923. No evidence has been found to suggest that Dohnanyi gave any other performances in Edinburgh in December 1923.

<sup>193</sup> ‘Reid Orchestra Sunday Concerts’, *Scotsman* 3 December 1923, 6. Dohnanyi played the Concerto in E flat, op. 73, for pianoforte and orchestra by Beethoven.

<sup>194</sup> RCP 2 March 1924; ‘Reid Orchestral Concerts’, *Scotsman* 3 March 1924, 6.

alongside the more 'academic' classical programmes.<sup>195</sup> Another criticism was that modern music was receiving inadequate attention in comparison with the London Promenade concerts. This opinion did not take account of the fact that there were many fewer opportunities for the Reid concerts to feature the music of living composers because of the smaller number of concerts.<sup>196</sup>

A harsh and personal assessment of Tovey's programming of the orchestral concerts, was that they did not appeal to the wider audience. Early in 1924 a Mrs Mathieson had written:

In music, as well as in science and literature there is work of high importance to be done for the serious student, this work we know is being done more than successfully by Professor Tovey. But there is different work of equal importance to be done for the general public. In the case of music, that work involves the close study of the delicate art of programme building; no easy catchwords (good, fine, very best, first time) will avail; to render audiences tractable, they must primarily be attracted. In science and literature these two tasks could hardly be accomplished by one man. One cannot help doubting whether they should be required of anyone in music—even if he is Prof. Tovey.<sup>197</sup>

This suggestion that Tovey's skills in the art of programme building were lacking to such an extent that it discouraged attendance at the Reid concerts, drew an immediate response from Tovey, and from others who recognised the importance of what he was trying to achieve at the University. Tovey's reply, which began: 'I did not intend to intervene in this discussion, but a point has been reached where it is not in human nature to refrain from indicating some elementary facts about orchestras, orchestral repertoires, and conditions of existence,' was published at the

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<sup>195</sup> Letter of 15 February 1924 from a Mrs Mathieson, *Scotsman* 19 February 1924, 7.

<sup>196</sup> In 1923, between 11 August and 20 October there were 61 Promenade concerts in London's Queen's Hall.

<[http://www.bbc.co.uk/proms/events/by/date/1923/10?event\\_details=setlist](http://www.bbc.co.uk/proms/events/by/date/1923/10?event_details=setlist)> (accessed 03.03.16). Reid concerts in season 1923–1924 offered six orchestral concerts, 17 Sunday concerts plus a small number of Historical concerts and of the featured 29 composers, seven were living. Figures taken from the RCD.

<sup>197</sup> Letter of 15 February 1924 from a Mrs Mathieson, *Scotsman* 19 February 1924, 7.

beginning of the following week.<sup>198</sup> There is no evidence that he took any notice of these suggestions in respect of his concert programming.

Tovey continued to seek support for his ambitions and in February 1924 the sub-committee of the Lord Provost's committee of Edinburgh Town Council agreed to an increase from £150 to £250 in the grant to the Reid Orchestra in recognition of the educational importance of the concerts.<sup>199</sup> A few weeks later, on 21 March 1924, he organised an end-of-season informal supper party for friends and members of the Reid orchestra in the University Music Class Room.<sup>200</sup> The evening included a series of musical novelties from Tovey, violinist Adila Fachiri (1886–1962), singer Lucy Romain (1888–1943) and a performance of Mozart's symphony 'A Musical Joke: or the Village Musicians' by 'The Wee Reed Orchestra'. For this 1924 concert party there was a printed programme, but there is no evidence that this practice was continued in subsequent years.

The mood was buoyant, but Tovey and the orchestra committees knew more scrutiny of the format of the orchestral concerts would be required if the Reid Orchestra was to survive. Tovey observed:

to the intrinsically sensible and useful suggestions that are made as to better days than Saturdays for the Reid Concerts, there is at present the fatal objection that Saturday and Sunday are the only days on which it is possible to get a local professional orchestra together at all.<sup>201</sup>

It was even suggested by a 'Concert-goer (not a Mus.Bac.)' that the Reid Concerts should be held on Monday evenings, after the end of the Scottish Orchestra season and suggested that a significant reason for reconsideration of the concert day should be the 'impossibility to get aboard a car or bus on any Saturday'.<sup>202</sup> The setting up of the Reid Symphony Orchestra Society in summer 1924 would help to ease the

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<sup>198</sup> 'The Reid Orchestra; Professor Tovey's Views', *Scotsman* 23 February 1924, 8.

<sup>199</sup> Meeting between Tovey and the Town Council reported in *Scotsman* 13 February 1924, 8.

<sup>200</sup> Programme titled '21 March 1924'. Coll-411/3/5.

<sup>201</sup> 'Professor Tovey's Views', *The Scotsman* 23 February 1924, 8.

<sup>202</sup> Letter from 'Concert-goer (not a Mus. Bac.)', *Scotsman* 12 February 1924, 11.

pressures on the professor and the committees and, as in 1916, the lead would be taken by the orchestral musicians in securing the future of the orchestra.

## 6.22 The Reid Symphony Orchestra Society

This new Society was registered on 16 August 1924, as a 'Specially Authorised Society under the Friendly Societies Act, 1896 and the Special Authority of 3 October 1879'.<sup>203</sup> Information about the new Society was conveyed to the public in an article by the newly appointed Chairman, Lord Charles Murray.<sup>204</sup> The Objects of the Society were:

- (a) To promote the knowledge and appreciation and wider recognition of the social and educational value of music;
- (b) In association with the Reid Chair of Music in the University of Edinburgh to provide an orchestral body of players, and to facilitate the musical and orchestral training of students of music and others;
- (c) To provide or to assist in providing for the giving in Edinburgh or elsewhere in Scotland of a series of orchestral and other concerts of high-class music at moderate prices;
- (d) To provide from the profits of the Society or otherwise adequate remuneration for their services to the members of the said Orchestra, and for the distribution of any surplus amongst the Ordinary members of the Society or otherwise as they shall determine in General Meeting;
- (e) Generally to do all such other acts as are necessary or expedient to carry out or to further any of the foregoing process.

This list of 'Objects' complemented Tovey's 'Aims of the Reid Orchestra', outlined earlier in this chapter in Section 6.8, with a focus on repertoire, and made a wider commitment to the educational aspect of all the Reid concerts. Item (b) emphasised the importance of the Reid Orchestra as a 'studying' orchestra, as identified in 1919, and the support to the Chair of Music that would be provided by the new Society.<sup>205</sup> Promotion of the social and educational values of music was an important

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<sup>203</sup> Registered no. 359, Edinburgh. 'The Reid Symphony Orchestra Society Constitution and Rules' booklet, 20. Coll-411/3/5.

<sup>204</sup> 'The Reid Orchestra: A reorganised scheme Lord Murray's outline', *Scotsman* 17 June 1924, 6.

<sup>205</sup> 'Memorandum with regard to the Reid Orchestra', 11 April 1919. Coll-411/3/5.

consideration and this the Society was able to achieve through its support of Tovey's programming. By setting up as a 'Friendly Society' with a membership formula they ensured that any surplus income from the concerts be distributed to its members, in this case to the ladies and gentlemen of the Reid Symphony Orchestra. In doing this the Society followed Tovey's guidance that the Reid orchestral concerts should be 'free from commercial motives'. The Society took over the role of concert administration from Tovey in 1924 and worked with him over the years to promote the artistic and educational benefits of music. To further raise the profile of the Reid concerts the Society negotiated with the BBC to facilitate, for a fee, the broadcasting of the Reid orchestral concerts in the late 1920s and 1930s. However, the provision of additional concerts at moderate prices across Scotland, suggested in item (c), was an ambition that the Society's committee struggled to achieve. They had to compete for players and audiences with the Paterson concerts and the new BBC orchestra established in Glasgow in 1935.

1924 was a significant year for Tovey and the Reid Orchestra with a move from Saturday evening concerts to Thursday evenings in the Usher Hall, and a new name, 'The Reid Symphony Orchestra'. For over 80 years the concerts had been organised by the Professor of Music with assistance from local musicians, music promoters in the city, the ROEC and the Wellby family. Now, with the establishment of the Society, the organisational role was taken out of the hands of the professor leaving him free to focus on the music, the performers and the performances. Tovey planned a trip to the United States to visit friends and give a series of recitals, welcomed the publication of his edition of J. S. Bach's *Das Wohltemperierte Klavier* and moved into a flat at 18 Buccleuch Place, only a few minutes walk from the Music Class Room. 1924 was also the year in which Tovey's predecessor, Niecks, passed away at his home in Edinburgh.<sup>206</sup>

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<sup>206</sup> The Bach edition was edited jointly with Harold Samuel and published by the Associated Board in 1924. After Tovey's death, the flat at 18 Buccleuch Place, was designated 'The Tovey memorial rooms' and used by students of the Faculty of Music for study and rehearsal. (Mentioned in the Edinburgh University Calendar 1950–1951, viii.)

## 6.23 Conclusion

When Tovey arrived in Edinburgh in 1914, he continued the format of Historical concerts established by his predecessor. Within two years he had added chamber concerts and developed plans to establish a symphony orchestra. Tovey had the academic support of the *Senatus* and the University Court for his expansion plans, and the educational aspect of the Reid Orchestra with its association to the new class in orchestration, but there was limited funding available from the Reid Bequest. The Reid Professor had responsibility for the historical concerts, the orchestral concerts and from 1923, his Sunday evening concerts. The income from the historical concerts and the Sunday concerts in part subsidised the costs of the orchestral concerts, but it was a heavy workload for Tovey with the necessary rehearsals and his teaching commitments. He had the support of the ROEC, the Guarantee Fund Committee, the musicians and the music shops in the city but the concerts were still making a small loss.<sup>207</sup>

Tovey's approach was to present programmes of educational interest that supported his teaching curriculum and offered opportunities for some students to play as members of the Reid Orchestra. Finances were important but as long as the costs of the concerts were covered there was no requirement for the concerts to make money. From 1924 Tovey had the support of the Reid Symphony Orchestra Society in the administration of the Reid concerts, interest from the BBC in broadcasting the concerts and the assistance of friends and colleagues as soloists and conductors. Their important contributions will be discussed in the following chapter.

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<sup>207</sup> Deficit in season 1922–1923 = £971 7 0. Revenue and Expenditure for season 1922–1923. Coll. 411/3/3/1. Letter to Guarantors 18 June 1923. Coll–411/3/3/2.

## 7. Reid Concerts 1924–1941

*A native orchestra—for the instruction and development of native talent—as a means for the practical study of music in the University of Edinburgh—for the establishment of regular concerts of the best music at popular prices in Edinburgh.<sup>1</sup>*  
D.F.T.

By 1924 the format of eight Reid orchestral concerts in the Usher Hall and weekly Sunday concerts, in the Synod Hall until 1927 and thereafter in the Usher Hall, was established. In addition, Tovey continued to present regular historical concerts in the Music Class Room, but details of these are patchy due to the limited number of available printed programmes. As it is beyond the scope of this project to cover all these concerts over a 17-year period, individual seasons and individual concerts have been selected to show the variety of programming and individuals involved in their presentation. This chapter will explore the Reid concerts from October 1924 to 1941, with a focus on BBC broadcasts, conductors including Adrian Boult (1889–1983) and Mary Grierson, performers such as Pablo Casals and composers including Dame Ethel Smyth (1858–1944). It will also offer further information about the programme books and examine programming and repertoire at Reid concerts presented by Tovey between 1914 and 1941. The evolution of the orchestral concerts in the 1920 and 30s is investigated through a broader range of source materials including the new Society's records and minute books and archives of BBC broadcasts. Information on known programme content is available on the Reid concerts database and programmes mentioned in this chapter are given in Appendix 11.10.<sup>2</sup>

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<sup>1</sup> Tovey's description of the Reid Orchestra. In the Reid Orchestra Appeal for Guarantee Fund, July 1919, Coll-411/3/3/2.

<sup>2</sup> Reid concerts database <<http://www.reidconcerts.music.ed.ac.uk>>



When Tovey proposed the creation of the Reid Orchestra in 1916 it was with the full backing of the professional musicians in the city. After eight years, the musicians remained loyal to Tovey but knew it was not possible to give as much of their time as they wanted to the Reid concerts: they had to make a living and were not always available for the Reid orchestra rehearsals and performances. These musicians enjoyed playing in the concerts and wanted the Reid Orchestra to succeed, but with only four to eight concerts a season at the University—plus a few Sunday concerts—it did not offer them sufficient income. Thus, the Reid concerts had to be fitted around their regular theatre, cinema and café commitments. This issue of the availability of players presented Tovey with difficulties in maintaining the quality of performance at the concerts and had an influence on the programming choices he could make. One solution was to consider moving the concerts from Saturday evenings to a weeknight—a recommendation he put to the new Society.

## 7.1 The season 1924–1925

Before leaving for a recital tour in the USA on 7 June 1924, Tovey proposed that there should continue to be eight Reid orchestral concerts per season but given on alternate Thursday evenings rather than consecutive Saturday evenings. This proposal was in direct contrast to comments he had made earlier in the year, suggesting that Saturdays and Sundays were the only days that professional orchestral musicians were available to the University.<sup>3</sup> The new Society's Executive Committee agreed to this significant change in the scheduling and resolved that four concerts would be given before the end of 1924 and four between January and March 1925.<sup>4</sup> The fourth and eighth concerts would be devoted to orchestral only programmes (i.e. without solo items) and the sixth concert, 'being the one nearest to the date of General Reid's birthday (Founder's Day)', should be more reflective and

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<sup>3</sup> 'Professor Tovey's Views', *The Scotsman* 23 February 1924, 8.

<sup>4</sup> Minutes of the interim ROEC, 20 June 1924. Coll-411/3/1. Reid concerts generally took place on Thursday evenings until the 1980s.

encouraging of local Scottish talent.<sup>5</sup> These suggestions were well received and the Reid Symphony Orchestra Committee (RSOC) invited Paul Della Torre (1864–1932), a local music teacher and member of the Edinburgh Society of Musicians, to compose a new work for the Reid commemoration concert in 1925.<sup>6</sup>

The new Society was keen to attract eminent local and international musicians to take part in its scheme and on the recommendation of Tovey, the committee approached his friends, violoncellist Casals and pianist Dohnanyi who were unfortunately unavailable that year. Tovey then sent a cable from the USA suggesting the committee approach Fanny Davies (piano), George Parker (voice) and Ernest Whitfield (violin) for the first three concerts of season 1924–1925 and they all accepted. Tovey returned from the USA on 16 October 1924 and two weeks later conducted the first Thursday evening concert by the Reid Orchestra in the Usher Hall. This programme of popular favourites included Mendelssohn's overture, 'The Hebrides', Symphony no. 1 by Brahms and the Pianoforte Concerto in G major, K. 453 by Mozart, performed by Miss Davies, who also played items for solo pianoforte by Schumann, Enrique Granados and Debussy.<sup>7</sup>

Ticket prices for single concerts remained at between 1s 6d and 5s 9d, the prices set for the Reid concerts in the Usher Hall from 1921. The series subscription rates in 1924 were set at between £2 17s 6d and 10s for the full series and for the half-series from £1 10s 6d to 5s 6d, with Hon. members of the Society offered a 25% reduction on all ticket prices.<sup>8</sup> The RSOC also agreed that, after consideration of soloists' fees, any remaining funds would be spent on additional publicity for the new scheme.<sup>9</sup>

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid. RCP 12 February 1925.

<sup>7</sup> RCP 30 October 1924.

<sup>8</sup> The subscription rates in 1920–1921 for six concerts—(Season Tickets): Grand Tier (32s), Area (14s), Upper Tier (7s 6d)—had been pro-rata slightly cheaper than in 1924–1925 for eight concerts, but the single ticket prices remained the same. Publicity leaflet Reid Orchestral Concerts (Ninth Season). Coll-411/3/5.

<sup>9</sup> Minutes of RSOC, 7 July 1924. Coll-411/3/1.

During the early months of 1924, Tovey had been fighting for the future of the Reid Orchestra and at the end of the year he was fighting for his life after returning from the USA with an undiagnosed illness.<sup>10</sup> Despite poor health, Tovey persevered with his work, disregarded his illness and continued to conduct and perform as a soloist at the Reid concerts. By December Tovey's health was causing concern among his medical friends, and his illness was eventually diagnosed as tropical dysentery, a diagnosis that forced him to make alternative arrangements for the concerts at the start of 1925.<sup>11</sup> He invited his friend Adrian Boult to conduct three of the concerts and, for the commemoration concert on 12 February 1925 another friend, Granville Bantock (1868–1946), was invited to share the duties with Scottish composer Della Torre.<sup>12</sup> Mary Grierson was asked by Tovey to take responsibility for conducting the orchestral rehearsals for these four concerts, as well as for the musical content of the Sunday concerts.

In March 1925, Grierson was given the unusual opportunity to make her public debut as a conductor at one of Tovey's Sunday concerts devoted to the music of Mozart. She recalls:

The Sunday concerts fell to me to carry on—mostly in chamber music programmes, but at the last concert of the series when Tovey played Mozart's C minor concerto [no. 24 in C minor, K.491], I had my first experience of conducting in public. It never occurred to Tovey that there was any reason why a woman should not conduct.<sup>13</sup>

Tovey based his decision on the evidence that she had proved a competent replacement conductor for the rehearsals for the Thursday concerts, she was familiar with the pianoforte concerto he was to play and was available for the

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<sup>10</sup> Tovey sailed from New York aboard the Cunard ship, 'Laconia' which arrived in Liverpool on 12 October 1924 <<https://ancestry.co.uk>> (accessed 02.02.16).

<sup>11</sup> Grierson, *Donald Francis Tovey*, 226.

<sup>12</sup> RCPs 29 January, 12 February, 26 February, and 12 March 1925; Della Torre conducted his new overture 'Virgil', at the concert on 12 February.

<sup>13</sup> Grierson, *Donald Francis Tovey*, 227.

concert in March 1925.<sup>14</sup> Grierson was a talented musician, pianist and music student who had made her first appearance at a Reid concert in December 1917 as accompanist for the singer Maurice d'Oisly. She had made her debut as a pianist with the orchestra in the Triple Concerto by Beethoven in 1922, and as a pianoforte soloist in a performance of the 'Introduction and Allegro appassionato' by Schumann at one of Tovey's Sunday concerts in December 1923.<sup>15</sup>

For the last orchestral concert of the season on 12 March, Tovey had recovered sufficiently to return to the rostrum and was warmly welcomed by the audience for a programme devoted to works by Beethoven.<sup>16</sup> He shared the conducting with Boult and performed two works at the keyboard, the Variations and Fugue in E flat for pianoforte on a theme from *The Creatures of Prometheus* op. 35 and the Concerto in G major, op. 58 for pianoforte and orchestra.<sup>17</sup> Inserted in the programme book for this concert was a leaflet with information announcing the appearance of Casals 'the great 'Cellist' in season 1925–1926.<sup>18</sup> The RSOC's efforts to bring distinguished soloists and guest conductors to the Reid orchestral concerts were essential to encourage future ticket sales and they were delighted to secure this engagement.

## 7.2 The tenth season 1925–1926

In summer 1925, Tovey was again on tour in the United States and Boult was invited to conduct the opening concert of season 1925–1926 on 12 November. This first programme comprised five works, of which four were new to the orchestra. They included the Symphony no. 5 by Jean Sibelius, played for the first time in Scotland, to mark the 60<sup>th</sup> anniversary of his birth in 1865.<sup>19</sup> Sibelius had conducted this work (composed 1915, revised 1919) at the Queen's Hall in London during his

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<sup>14</sup> SCP 22 March 1925.

<sup>15</sup> Mary Grierson had in 1924 taken on the role of Secretary of the newly formed Reid Symphony Orchestra Society.

<sup>16</sup> Grierson, *Donald Francis Tovey*, 226.

<sup>17</sup> RCP 12 March 1925.

<sup>18</sup> Ibid.

<sup>19</sup> RCP 12 November 1925. Grierson, *Donald Francis Tovey*, 231, 298.

visit to Britain in 1921, but he did not apparently visit Scotland.<sup>20</sup> Peter Franklin identified Tovey's analysis of the work as first appearing in print in 1935, but not that it had been printed in the programme book for the Reid orchestral concert on 12 November 1925, and so reflected Tovey's impression at that time.<sup>21</sup> Tovey returned for the second concert in November 1925 when he afforded Grierson the chance to share the conducting in a Beethoven programme featuring his Symphonies, nos. 5 and 6, and the Pianoforte Concerto no. 3; Tovey directed the symphonies and played the concerto which Grierson conducted.<sup>22</sup> In the third concert Casals appeared as advertised on 10 December 1925 when he performed the Concerto for violoncello, op. 129, by Schumann and the unaccompanied cello suite in C major, by J. S. Bach.<sup>23</sup>

In February 1926, Tovey again shared the rostrum with Grierson who was gaining confidence at a time when female conductors were rarely seen in public. Grierson conducted two concertos by J. S. Bach, one in A major for oboe d'amoré, strings and continuo, BWV 1055 (the first performance in its reconstructed form) in which Tovey played continuo; and one in A minor for clavier, flute and violin (BWV unidentified).<sup>24</sup> The programme was devoted to eighteenth-century music from the time of General Reid with two of his works, the March 'In the garb of old Gaul' and a sonata played by Reid Orchestra's principal flute and former music student, Suzanne Stoneley.<sup>25</sup> The concert concluded with Beethoven's Symphony no. 1 and in the printed programme Tovey commented on the serious expense of printing analyses of frequently performed works, a first suggestion in writing that his essays

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<sup>20</sup> Peter Franklin, 'Sibelius in Britain', *Cambridge Companion to Music* (Cambridge: Cambridge University Press, 2004), 189.

<sup>21</sup> Ibid. 193.

<sup>22</sup> RCP 26 November 1925.

<sup>23</sup> RCP 10 December 1925. This was Casals's first appearance at a Reid concert; he returned on three subsequent occasions: in 1926, 1934 and in 1946. See Reid concerts database <<http://www.reidconcerts.music.ed.ac.uk>>.

<sup>24</sup> RCP 11 February 1926. (The concerto soloists were the principal flute and principal oboe from the Reid Symphony Orchestra)

<sup>25</sup> Ibid. In respect of the Reid Sonata the programme mentions only 'Minuet and variations from second flute sonata'.

should perhaps be published in book form. This opportunity would be taken up by Oxford University Press who published the first volume of Tovey's essays in 1935.<sup>26</sup>

The Thursday evening Reid Orchestral concerts and 'Professor Tovey's Sunday Evening Concerts' continued over the winter season on a fortnightly and weekly basis respectively from October to March throughout the 1920s and early 1930s, building repertoire and audience. Moreover, in 1929 the Thursday concerts attracted the attention of the British Broadcasting Corporation (BBC) who began broadcasting the fortnightly Reid Orchestral concerts from the Usher Hall.<sup>27</sup>

### 7.3 BBC Broadcasts of Reid concerts

Tovey had, since the early days of BBC radio, been a regular contributor to BBC programmes as a pianist and speaker on musical topics and it was perhaps this association that encouraged the BBC to consider broadcasting Tovey's Reid orchestral concerts. During the season 1929–1930 the BBC broadcast in full, or in part, five of the eight Reid Symphony Orchestra concerts with a requirement for the inclusion of music by Scottish composers.<sup>28</sup> Tovey's interest in programming the music of Scottish composers had begun in 1916 when he had included a work by James Friskin but this opportunity provided by the BBC allowed him to extend his inclusion of Scottish works in Reid concert programmes. The BBC continued to broadcast the Reid orchestral concerts live from the Usher Hall between 1929 and 1941, including all eight concerts each season from 1934 to 1939.<sup>29</sup> Starting times varied from '20.00 hrs' to '21.05 hrs', depending on the section or sections of the programme being broadcast. The accounts for seasons 1935–1936 and 1937–1938 show payments of £800 from the BBC each season suggesting that the fee paid for each broadcast was £100.<sup>30</sup>

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<sup>26</sup> Tovey, *Essays in Musical Analysis*.

<sup>27</sup> BBC Radio Times 1923–2009 <<http://genome.ch.bbc.co.uk/>> (accessed 03.01.17).

<sup>28</sup> Grierson, *Donald Francis Tovey*, 255.

<sup>29</sup> BBC Radio Times 1923–2009 <<http://genome.ch.bbc.co.uk/>> (accessed 03.01.17).

<sup>30</sup> The Reid Symphony Orchestra accounts 1935–1936 and 1937–1938. Coll-411/3/3.

The arrangement between the BBC and the Reid Orchestra Society came under scrutiny as early as 1931 with discussions in Glasgow and Edinburgh over the establishment of a National Symphony Orchestra for Scotland. This was a matter that had been debated in Scotland since the 1880s by musical organisations, including the Scottish Musical Society, and had been met in part by the establishment of the Scottish Orchestra in Glasgow in the 1890s. In the early 1930s, Tovey was keen to be involved in plans for a full-time National Orchestra for Scotland and it had long been his ambition that his work with the Reid Symphony Orchestra could one day fill this role. However, Tovey was a musician, not a politician, and as Grierson suggests in her account of the matter, although he was a respected musician there were many who considered him a threat to their own ambitions and ‘were both jealous of Tovey and afraid of him’.<sup>31</sup>

Tovey never achieved his ambition of developing the Reid Symphony Orchestra into a full-time professional orchestra. He had set up the Reid Orchestra along similar lines to those of London’s Queen’s Hall Orchestra, and the London Symphony Orchestra, built on the format established by Manns at the Crystal Palace concerts.<sup>32</sup> These were both commercial orchestras appealing to a greater population and offering a greater number of concerts each season. Tovey’s concerts were of academic and musical interest but, with limited funds from the Reid Bequest, he had to rely on guarantors to make up any shortfall. These sums added to modest income from ticket sales, due to apathy from the public, were insufficient to finance a symphony orchestra.

The BBC Scottish Orchestra based in Glasgow was formed in December 1935 as a part-time professional orchestra, but it was not until 1950 that Scotland was able to support a full-time orchestra. This new Scottish National Orchestra developed from

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<sup>31</sup> Grierson, *Donald Francis Tovey*, 262–65.

<sup>32</sup> Langley, ‘Building an Orchestra, Creating an Audience: Robert Newman and the Queen’s Hall Promenade Concerts, 1895-1926’, 32-73; Simon McVeigh, ‘The London Symphony Orchestra: The First Decade Revisited’, *Journal of the Royal Musical Association*, 138, part 2 (2013), 313-76.

the part-time Scottish Orchestra, set up in the 1890s, with the support of the city corporations of Edinburgh, Glasgow, Aberdeen and Dundee and was based in Glasgow.<sup>33</sup> There had been the possibility that a new National Orchestra might be established in Edinburgh but, as Wilson comments there remained a 'bedrock of Edinburgh parsimony and inertia' for such a scheme.<sup>34</sup>

## 7.4 The seasons 1932–1933 and 1933–1934

The 1932–1933 season began without Tovey who had been taken ill during the summer at his home in Hedenham, Norfolk. As his replacement Tovey invited Boult to return to Edinburgh as conductor for two of the first four concerts in November and December 1932.<sup>35</sup> Boult was by this time Director of Music at the BBC and had conducted the inaugural concert of the BBC Symphony Orchestra in London in October 1930. He was shortly thereafter appointed their first permanent conductor.<sup>36</sup> During the 1920s and 30s Boult appeared several times as guest conductor of the Reid Symphony Orchestra and in the 1930s of the Vienna Philharmonic, New York Philharmonic and Boston Symphony orchestras.

Tovey was well enough to write programme notes for the Reid concerts at the start of season 1932–1933 and worked with Grierson on the programming of the concerts giving advice on the musical interpretation of some works.<sup>37</sup> She conducted the opening concert in October 1932, which featured the first performance of Sir Arthur Somervell's Violin Concerto played by Adila Fachiri.<sup>38</sup> Sir Arthur was invited to conduct the work but he declined and, although nervous at the prospect of a woman conducting his new work, accepted Tovey's confidence in Grierson. This confidence was not shared by the BBC, who, unsure of her ability to cope with the interpretation of a new work, and perhaps showing a sexist attitude

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<sup>33</sup> Wilson, *Playing for Scotland*, 60.

<sup>34</sup> Ibid.

<sup>35</sup> The other two conductors were Mary Grierson and Stewart Deas.

<sup>36</sup> Michael Kennedy, 'Sir Adrian Cedric Boult', *ODNB*, online ed. (Oxford: OUP, 2004).

<sup>37</sup> Grierson, *Donald Francis Tovey*, 269–70.

<sup>38</sup> SCP 30 October 1932.



to women conductors, cancelled the broadcast. Sophie Fuller records that in the late 1920s and early 1930s, the BBC were failing to promote new music, to support British composers and to encourage women performers.<sup>39</sup> Perhaps it was the combination of a new British work and a female conductor rather than any perceived sexist bias that influenced the decision of the BBC. The performance went ahead and was well received by all, including Sir Arthur, who wrote of his joy at the success of the concert to both Grierson and to Tovey in Norfolk.<sup>40</sup>

Later in the season in December 1932, the audience was treated to another new work when Lionel Tertis (1876–1975) performed, for the first time in Edinburgh, the Viola Concerto by William Walton under the guidance of Boult, as Tovey was still too ill to return to Edinburgh.<sup>41</sup> Tovey sent advice to Grierson who was rehearsing the orchestra in the weeks before the concert saying:

The Walton will be very difficult—but I am completely convinced by it. The technical difficulties for the orchestra, however, are not such that we can't from the outset concentrate on getting down to *ppppp* as the normal accompanying tone. Wrong notes will be, if anything, clearer the softer you can get them [...].<sup>42</sup>

Grierson's account records that the concerto was so well received that the soloist was persuaded by Boult to repeat the work after the interval. Tertis wrote afterwards:

This is just to say how enchanted I was with the musical sincerity which I felt all around me [...] I am still amazed at the courage of Dr Boult in suggesting to the audience a second performance. I SHALL NEVER FORGET IT! [sic]<sup>43</sup>

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<sup>39</sup> Sophie Fuller, "'Putting the BBC and T. Beecham to Shame': The Macnaughten-Lemare Concerts, 1931–7", *Journal of the Royal Musical Association*, 138, part 2 (2013), 378.

<sup>40</sup> Grierson, *Donald Francis Tovey*, 272.

<sup>41</sup> RCP 1 December 1932; 'Reid Concerts, Mr Lionel Tertis', *Scotsman*, 2 December 1932, 8; Grierson, *Donald Francis Tovey*, 273.

<sup>42</sup> Ibid.

<sup>43</sup> Grierson, *Donald Francis Tovey*, 272.

This was praise indeed from two distinguished musicians in support of the quality of the playing of the Reid Symphony Orchestra.

It had been expected that Tovey might be well enough to return to Edinburgh after Christmas 1932. Determined that he would be well enough, he planned his return on 9 February 1933, suggesting a Brahms programme to include the 'Tragic' overture, the Pianoforte Concerto no. 2 in B flat and the Symphony no. 2. However, Tovey was persuaded to abandon ideas of playing the concerto himself, and to limit his conducting to the Brahms overture and the Symphony no. 3 instead of no. 2.<sup>44</sup> Grierson directed the orchestra in two works by Dvořák after the interval, Tovey 'enjoyed the second half from the auditorium' and the Brahms concerto was not programmed. Tovey conducted the three remaining concerts in the season, sharing the responsibilities with Stewart Deas (1903–1985) on 23 February 1933.<sup>45</sup> Music new to the orchestra also featured on 9 March 1933 with the *Capriccio* for small orchestra by Tovey's friend, Adolf Busch (1891–1952).<sup>46</sup> In March 1934 Tovey invited distinguished conductor Fritz Busch (1890–1954) and brother of violinist Adolf, to conduct the Reid Symphony Orchestra.<sup>47</sup> Tovey was the soloist in a performance of the Pianoforte Concerto in B flat, op. 83 by Brahms and the programme included the overture *Cockaigne* in memory of Edward Elgar who had died the previous week.<sup>48</sup>

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<sup>44</sup> RCP 9 February 1933. Grierson, *Donald Francis Tovey*, 274. Tovey's reason for choosing the Symphony no. 2 had been that, unlike nos. 1, 3 and 4, the score does not include a contra-bassoon. The nervousness surrounding this concert was reflected in the printed programme, which gave the date on the cover as 9 February 1932. The date inside was correct; Grierson was appointed Deputy Conductor of the Reid Symphony Orchestra in 1935. Minutes of the RSOC 1935. 32. Coll-411/3/1.

<sup>45</sup> RCP 23 February 1933. Deas was a former student of Tovey's, who had worked with him on the production of Tovey's opera *The Bride of Dionysus* in 1932.

<sup>46</sup> RCPs 9 March 1933

<sup>47</sup> RCP 1 March 1934.

<sup>48</sup> Elgar died on 23 February 1934.

## 7.5 The season 1934–1935

The beginning of the season 1934–1935 was an exciting time for Tovey. In the programme for the second concert, in a further tribute to Elgar, Tovey included a performance of 'Falstaff', a work which he had missed the opportunity of conducting two years earlier due to illness.<sup>49</sup> This was followed by the first performance of Tovey's Concerto in D major for violoncello and orchestra, played by his friend Casals and conducted by the composer.<sup>50</sup> Casals had expressed a wish to offer a 'thank you' to the University in the form of a recital, following his award of the Degree of Honorary Doctor of Music earlier in the year and returned to meet this promise in November 1934.<sup>51</sup> At this concert Casals also played the Haydn Concerto in D major for violoncello and orchestra and, at Tovey's Sunday concert a few days later he performed the Violoncello Concerto by Julius Röntgen (1855–1932) and the D major unaccompanied suite by J. S. Bach.<sup>52</sup>

The conducting duties for the fourth concert in the series in December 1934 were shared by Tovey and Fritz Busch; the soloists were Adolf Busch (violin), Hermann Busch (violoncello) and Rudolf Serkin (1903–1991) (pianoforte).<sup>53</sup> Special invitations to this concert had been issued to members of the University Court and *Senatus* and following the concert a civic reception was given 'by the Lord Provost, Magistrates and Town Council to the visiting artistes and the orchestra'.<sup>54</sup> The next day the University of Edinburgh conferred on Adolf and Fritz Busch the Degrees of Honorary Doctor of Music. Fritz Busch was also invited by the Society to return to conduct the Reid Symphony Orchestra a year later. At this concert on 5 December 1935 Tovey performed his own Concerto for pianoforte and orchestra for the third and final time at a Reid orchestral concert. The programme also included the first

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<sup>49</sup> RCP 8 November 1934.

<sup>50</sup> RCP 22 November 1934.

<sup>51</sup> EU Graduation ceremonial 28 June 1934.

<sup>52</sup> SCP 25 November 1934.

<sup>53</sup> RCP 13 December 1934. On Friday 14 December Adolf and Fritz Busch were each awarded the Degree of Honorary Doctor of Music by the University of Edinburgh.

<sup>54</sup> Reid Orchestral Society Minutes, 25 November 1934. Coll-411/3/1.

performance in Edinburgh of the 'Variations and Fugue for small orchestra upon a theme of Mozart' by Adolf Busch.<sup>55</sup>

In the New Year's Honours List 1935, Tovey was awarded a Knighthood (Knight Bachelor, Kt.) and on 28 February 1935 his new designation 'Sir Donald Tovey', appeared for the first time in a Reid orchestral concert programme book.<sup>56</sup> The programme book for the Reid commemoration concert on 31 January 1935, described in the press as 'Founder's Day' concert, announced that there would be 'a live broadcast talk by Professor Tovey from the platform'.<sup>57</sup> Perhaps this interest from the BBC was in recognition of the honour, as previous Reid concerts had been broadcast but had not featured Tovey talking about the music from the concert platform. Only the second half of this concert was broadcast, and the orchestra played Mozart's Overture *Der Schauspieldirector* [sic] and some Orchestral dances, and the Symphony no. 1 by Beethoven.<sup>58</sup> In his programme note on Mozart's Orchestral dances Tovey wrote:

As soon as the Reid Orchestra is endowed with thirty hours' practice a week instead of six, and we can afford to purchase hurdygurdies, tuned sledge-bells, post-horns and other extras, my friends will experience some difficulty in preventing me from performing the whole 120 dances without stopping.<sup>59</sup>

The programme book for this concert is notable as it mentions the source of the manuscript used for the performance of the sonata in G major for flute and thorough-bass by General Reid:

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<sup>55</sup> RCP 5 December 1935.

<sup>56</sup> RCP 28 February 1935. New Year Honours list 1935. 'Scotland in the Honours List', *Scotsman* 1 January 1935, 8.

<sup>57</sup> RCP 31 January 1935. 'Reid Concert, eighteenth-century programme: Founder's Day', *Scotsman* 1 February 1935, 8.

<sup>58</sup> Ibid. The title of the overture was printed in German in the concert programme. Mozart dances from: '12 Minuets', K. 568; Six German dances, K. 571.

<sup>59</sup> Ibid.

By the great kindness of Miss Florence B. Kerr, of Radcliffe  
College, Cambridge, Mass., we have kindly obtained a  
photograph of General Reid's

SECOND SETT OF SIX SOLOS [sic]

For a German Flute or Violin

With a Thorough-Bass for the  
Harpsichord.

Inscribed to the COUNTESS OF AIELSBURY [Sic]

By I.R., Esq.

A member of the Temple of Apollo.<sup>60</sup>

The last concert of season 1934–1935 was on 21 March when the Reid audience had the opportunity to hear for the first time, Berlioz's *Symphony Fantastique* conducted by Boult. The audience also had the opportunity to hear Tovey as the pianoforte soloist in a concerto by Mozart (K. 456) and the 'Introduction and Allegro appassionato', op. 92 by Schumann.<sup>61</sup> A close friend of Tovey and supporter of the Reid Orchestral concerts, Boult had been awarded an Honorary Doctorate in Music by the University of Edinburgh on 30 June 1933 and this was his first appearance as conductor of the Reid Symphony Orchestra following his award. There appears to have been no public response in the press to this award to Boult, despite his position as Director of Music at the BBC. However, the press did cover the graduation ceremony at which he was presented for the Degree by Tovey. At the dinner following the ceremony Boult was reported as having said:

... Professor Tovey, whom he much honoured to see there, did a thing which he thought no University Professor had dared to suggest before, and he did not think any University had as yet followed his example. From personal experience of that orchestra over six or seven years, he would like to say that it had developed and improved steadily and was a most important part not only of the University, but of a great capital city. He would like to see Edinburgh do more still, to support the Reid Orchestra and he

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<sup>60</sup> RCP 31 January 1935. 'The "Temple of Apollo" was a coterie of titled or eminent gentlemen, presided over by the publisher James Oswald, who wished their works to become accessible without their names being vulgarised' (D. F. Tovey).  
<<http://www.leisureandculturaldundee.com/library/wighton/oswald>> (accessed 16.10.17).

<sup>61</sup> RCP 21 March 1935.

hoped that might come about.<sup>62</sup>

## 7.6 Reid Symphony Orchestra Society: funding and expenses

From season 1924–1925 the new Society introduced an additional source of income for the concerts in the form of subscriptions from its members which included an annual fee of 1s paid by the musicians as members of the Society to be a member of the orchestra. More important was a significant boost to the finances in the form of a generous gift of \$1000 given to Tovey by a Mrs Gould on his recital tour of the USA in 1925, to start an Endowment Fund for the development of the Reid Symphony Orchestra.<sup>63</sup> The nucleus of this fund would be gifts and donations of £10,000 promised on condition that a public trust be formed, to be known as The Reid Orchestra Endowment Fund (ROEF). This fund was the catalyst for the Society to approach the University and the City in 1930 with a view to establishing a permanent endowment Fund of approximately £30,000. Both organisations agreed to provide a capital sum of £10,000 each and the total capital of £30,000 generated a welcome guaranteed income of £1500 per season towards the costs of the concerts exclusive of ticket income and broadcasting fees.<sup>64</sup> However, for the University this was only a small increase on the £300 already provided from the Reid Fund, plus the orchestration class fees of about £150, which they were already expected to provide.

An annotated copy of the accounts for season 1925–1926 shows that there were 184 Honorary members in season 1924–1925 bringing in £611 1s 6d, rising to 247 in 1925–1926 contributing £645 10s 6d.<sup>65</sup> This figure had dropped to £343 13s 3d by 1935–1936, and fell further to £205 8s 0d in 1939–1940, suggesting a drop in the

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<sup>62</sup> 'Graduates Entertained. A Motto for the University, Problems to Face', *Scotsman* 1 July 1933, 16.

<sup>63</sup> Mrs Gould's forename is not known.

<sup>64</sup> Letter to University Secretary from the Hon. Secretary of the Reid Symphony Orchestra on the subject of the Endowment Fund. 17 June 1930 and copies of (undated) papers from the City Treasurer and Town Clerk. Coll-411/3/3

<sup>65</sup> Reid concert accounts 1925–1926. Coll-411/3/3

number of Honorary members and a reason for the publishing of an appeal document in September 1934.<sup>66</sup> The Society issued another appeal for financial support for the orchestra at the start of season 1936–1937, when a membership application form for those who wished to become guarantors was enclosed in the concert programme book.<sup>67</sup> From 1925–1926 the Society’s income from the subscriptions had been augmented by grants from the Reid Fund, ticket sales from the Thursday and Sunday concerts (less Entertainment tax). By 1935–1936 this income also included a grant from Edinburgh Corporation and broadcast fees from the BBC.<sup>68</sup>

The expenditure figures across the three seasons mentioned above give a picture of the costs to the Society of presenting the Reid orchestral concerts and show funds remaining at the end of the seasons. These amounts itemised as ‘Excess of Receipts over payments’ were transferred to an ‘Appropriation Account’ and added to any surplus from the previous season before being paid out to the members of the Orchestra.<sup>69</sup> The accounts for season 1935–1936 showed a deficit of £18 18s 2d after the final payment to members of the orchestra, which was met by a ‘Call of 5s in the £ on Guarantor, Miss Lumsden (£50)’ amounting to £12 10s 0d and a contribution from the ROEF of £9 14s 2d which allowed £3 6s to be carried forward to the following season.<sup>70</sup> This suggests that the Society’s finances were carefully monitored and the concerts organised accordingly to achieve a small surplus at the end of the season.

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<sup>66</sup> Comparison of concert accounts 1925–1926, 1935–1936 and 1939–1940. Coll-411/3/3. See Appendix 13.9. For extracts from the appeal document of 1934 see Appendix 10.

<sup>67</sup> RCP 22 October 1936.

<sup>68</sup> Comparison of concert accounts 1925–1926, 1935–1936 and 1939–1940.

<sup>69</sup> Ibid

<sup>70</sup> Reid concert accounts, 1935–1936. Coll-411/3/3.

## 7.7 Repertoire at Reid concerts between 1914 and 1941

Tovey presented a range of nineteenth-century and early twentieth-century music, but he did not offer many works from earlier periods.<sup>71</sup> Figures and repertoire details in this section are taken from the Reid concerts database.<sup>72</sup> Popular living composers programmed by Tovey were Elgar, Sibelius and Bantock. Perhaps the most significant modern works were the first performances in Scotland of the Symphonies nos. 5, 6 and 7 and the Concerto for Violin and orchestra by Sibelius.<sup>73</sup> As will be shown in this chapter, the Reid Symphony Orchestra gave several first performances of works by composers including Dame Ethel Smyth and Röntgen.

Excluding compositions and arrangements of music by General Reid, 17 Scottish composers were heard at Reid concerts between 1841 and 1941 and compositions by at least 14 Scottish composers were programmed by Tovey in the Historical concerts, the Orchestral concerts and the Sunday concerts between 1914 and 1940.<sup>74</sup> As mentioned in Section 7.3, the first work by a Scottish composer programmed by Tovey at a Reid concert was the Nocturne in E flat, op. 7 for pianoforte by James Friskin, on 26 February 1916.<sup>75</sup> However, it would be nine years before music by another Scottish-born composer was heard when Della Torre conducted his newly commissioned overture *Virgil* at the Reid commemoration concert in 1925.<sup>76</sup> In 1920, a number of Hebridean songs, collected and arranged by Marjory Kennedy-Fraser, were performed by her daughter, Patuffa and compositions by Bantock were played. Bantock, the son of a Scottish surgeon, was the most often performed

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<sup>71</sup> For list of 25 most programmed composers at Reid concerts between 1914 and 1941 see Appendix 12.2.

<sup>72</sup> Figures in this section taken from RCD (accessed 20.07.17).

<sup>73</sup> Grierson, *Donald Francis Tovey*, 298.

<sup>74</sup> Scottish composers programmed between 1914 and 1940 are listed in Appendix 12.3.

<sup>75</sup> RCP 26 February 1916.

<sup>76</sup> RCP 12 February 1925. Scottish/English composer Bantock was born in England in 1868. Della Torre's overture had been commissioned by the ROEC at their meeting in June 1924.



Scottish composer with his works appearing in at least 16 concerts between 1920 and 1938.<sup>77</sup>

The Reid concert on 31 October 1929 featured the overture *Comala* composed and conducted by Ian Whyte (1901–1961), two years before he took up his role as Director of Music at the BBC in Scotland.<sup>78</sup> The Reid audiences had further opportunities to hear his music in 1936 and in 1939. These two concerts featured another of his overtures, *The Treadmill* and his arrangement of three string pieces from ‘Music from the Scottish past’, programmed with the prelude to Tovey’s opera *The Bride of Dionysus*.<sup>79</sup> The Border ballad *Grey Galloway* by John Blackwood McEwan (1868–1948) was played on 6 March 1930 and his *Prelude for Orchestra* programmed on 6 November 1930.<sup>80</sup> William B. Moonie (1883–1961) composed a poem for orchestra *The Riders of the Sidhe* which was heard on 23 October 1930 and again in November 1933: his rondeau for orchestra, *Springtime on Tweed* was included in the Reid concert in December 1932.<sup>81</sup> Both men were born in the Scottish Borders, McEwan in Hawick and Moonie in Stobo, outside Peebles and, as can be seen from two of the titles, their compositions reflected their Borders heritage.<sup>82</sup> Compositions by David Stephen (1869–1946) were performed in three Reid concerts, including the Sunday evening concert on 2 February 1930 when his work *Coronach*

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<sup>77</sup> Granville Bantock <<https://scottishcomposers.wordpress.com/2014/12/11/granville-bantock/>> (accessed 30.05.16).

<sup>78</sup> RCP 31 October 1929. Whyte was born in Dunfermline in 1901 and was awarded a scholarship from the Carnegie Trust to study composition at the Royal College of Music in London. In 1931, he was appointed Director of Music at the BBC in Scotland and he went on to set-up the BBC Scottish Orchestra in 1935 and to conduct the re-named BBC Scottish Symphony Orchestra from 1946 to 1960.

<sup>79</sup> RCPs 22 October 1936; 23 February 1939.

<sup>80</sup> RCPs 6 March and 6 November 1930.

<sup>81</sup> Michael Tilmouth, David R. B. Kimbell, and Roger W. H. Savage, eds., *Donald Francis Tovey, The Classics of Music: Talks, Essays, and Other Writings Previously Uncollected*, 138. RCPs 23 October 1930, 1 December 1932, 23 November 1933. William’s father James Moonie was well-known in Edinburgh for ‘Mr Moonie’s Choir’, which performed at Reid concerts between 1900 and 1913. ‘Springtime on Tweed’ is linked to the River Tweed which flows through Peebles.

<sup>82</sup> RCP 6 March 1930. ‘Grey Galloway’ refers to the area of Galloway in south-west Scotland and the Grey, refers to the dull weather in September of the year of composition.

was heard. In a review in the *Edinburgh Evening Despatch* the following day the critic commented:

A novel feature of this concert is an orchestral work by the Scottish composer David Stephen. Mr Stephen, who will conduct his own work, assisted Professor Tovey in the production of the Tovey opera last spring and conducted two of the performances.<sup>83</sup>

The Scottish composer and conductor Guy Warrack (1900–1986) had six works performed during Tovey's tenure as Reid Professor, including his *Variations for Orchestra* heard at the Reid commemoration concert in February 1931.<sup>84</sup> Other Scottish composers programmed by Tovey included Ernest Bryson (1867–1942) whose song-cycle *A Last Harvest* was performed in 1927 and Charles O'Brien (1883–1968) whose concert overture *Ellangowan* op. 10 was played in 1933.<sup>85</sup>

Notable absentees from Reid concerts under Tovey included his near contemporaries, Bartók, Delius, Ives, Nielsen, Rachmaninov and Stravinsky; other composers not favoured by Tovey included Auber, Bizet, Gounod, Messiaen, Meyerbeer, Offenbach, Poulenc and Tippett. While this suggests that Tovey was not fond of programming music by French composers, he did include the works of Debussy on at least 27 occasions. These included an early performance of Debussy's Sonata for violoncello and pianoforte, performed in Edinburgh in 1916, only one year after its composition.<sup>86</sup> The music of French composer Berlioz was heard at eight concerts and featured a performance of his *Symphonie Fantastique* conducted by Boult in 1935.<sup>87</sup> The work, written in 1830, had not previously featured at a Reid concert, suggesting that perhaps Boult had input into the choice of music for the concert.

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<sup>83</sup> SCP 2 February 1930. *Edinburgh Evening Dispatch* 3 February 1930,

<sup>84</sup> RCP 5 February 1931. Warrack studied composition with Sir Hugh Allen and Dr Ernest Walker and conducting with Ralph Vaughan Williams and Holst.

<sup>85</sup> RCP 10 November 1927; RCP 23 March 1933.

<sup>86</sup> RCP 11 March 1916.

<sup>87</sup> RCP 21 March 1935.

Scrutiny of the available concert programmes shows that the composers most favoured by Tovey were Beethoven, Mozart and Brahms, each of whose works appeared in over 100 concerts and that a limited number of new works were programmed.<sup>88</sup> Two of the most performed works between 1914 and 1941 were Beethoven's Symphony no. 5 in C minor, op. 67, and his Overture *Egmont*, op. 84. Nine of the 15 most performed composers at the 335 known Reid concerts given between 1914 and the centenary concert in 1941, which took place seven months after Tovey's death in 1940, were of German birth. Beethoven featured on at least 300 occasions and Tovey regularly presented programmes devoted entirely to his music, including solo recitals of pianoforte works.

The next most often programmed was the Austrian composer Mozart. His music was heard at more than 190 concerts including the fifth concert in season 1923–1924 on 8 March 1924, planned by Tovey as a special all-Mozart symphonic selection. To draw attention to this concert Tovey included a slip of paper inside the programme of the previous concert, with further details about his choice of works:

Mozart's last three Symphonies were written one after the other within six weeks, hence they make an ideal scheme of contrast with each other, representing as they do, Mozart's own musical actions and reactions. The present occasion is perhaps the first on which they have been so presented in sequence.<sup>89</sup>

It was the first time at a Reid concert that any combination of the symphonies, K.543, K.550 and K.551 had been programmed together, and to have all three together in the same concert was rare.<sup>90</sup> Other composers to whom Tovey devoted entire programmes included Beethoven, Schubert and Wagner. Wagner was featured in the second concert of season 1936–1937, when the programme book included an article by Tovey on 'Wagner in the Concert-Room'.<sup>91</sup>

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<sup>88</sup> See Appendix 12.2.

<sup>89</sup> RCP 8 March 1924.

<sup>90</sup> Ibid.

<sup>91</sup> RCP 5 November 1936.

Many composers were heard at only one Reid Orchestral concert, including Kodály, Prokofiev, Rameau, Shostakovich and Richard Strauss. Strauss featured in the opening concert of season 1927–1928 when solo pianist Paul Wittgenstein (1887–1961) played two pieces not heard before or since at a Reid concert. He performed the ‘Concertante variations on a theme of Beethoven’ for pianoforte and orchestra by Franz Schmidt and the ‘Parergon to the Sinfonia Domestica’, for pianoforte and orchestra, op. 73 by Strauss.<sup>92</sup> The ‘Parergon’ was composed for Wittgenstein, and in the programme note Tovey invited the audience to, ‘listen to this Parergon as to a piece of music, so that we may learn what Strauss wishes to tell us without interrupting his message by impertinent questions’.<sup>93</sup> Tovey chose to programme these works with Strauss’s tone poem, *Don Juan* and the Symphonic poem *Orpheus* by Liszt.<sup>94</sup> He closed the concert with the Symphony no. 36 by Mozart and indicated in the programme note that he was surprised that this Mozart symphony was not more often played and commented that he himself had ‘only heard it once’.<sup>95</sup>

Tovey programmed the works of five female composers at his orchestral concerts between 1917 and 1940. They were British composers Ethel Smyth, Elizabeth Maconchy, Rebecca Clarke, and Margaret Ludwig; French composer, Cecile Chaminade and one arranger of Hebridean songs, Marjorie Kennedy-Fraser. Margaret (Maimie) Ludwig was also a viola player in the Reid Symphony Orchestra from 1929 to 1939. At the Reid commemoration concert in 1932 she was the viola soloist in a performance of Berlioz’s *Harold in Italy*, symphony with viola obbligato op. 16 conducted by Tovey.<sup>96</sup> These few ladies represented a tiny percentage when compared to the over 200 male composers programmed by Tovey.

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<sup>92</sup> RCP 27 October 1927.

<sup>93</sup> Ibid.

<sup>94</sup> Ibid. The score of *Don Juan* calls for five flutes and a contra bassoon but the three extra flutes and the contra did not appear on the orchestra listing at the end of the season. Perhaps Tovey used students to augment the flute section and brought in a contra-bassoonist.

<sup>95</sup> Ibid.

<sup>96</sup> RCP 11 February 1932.

## 7.8 Composers as conductors and performers

The Hungarian composer and pianist Dohnanyi appeared with the Reid Orchestra in the opening concert of the seventh season on 3 February 1923 in a performance of some of his own works and the Pianoforte Concerto in C minor, op. 37, by Beethoven.<sup>97</sup> The 'clarity and dignity' of the rendering by Dohnanyi of the Beethoven concerto, well supported by Tovey in his conducting of the Reid Orchestra, was recognised in the review of the concert.<sup>98</sup>

In the final concert of season 1925–1926 on 25 March, Tovey introduced the Reid audience to his own Symphony in D major, with a programme note provided by Grierson. This was an all-British programme which opened with Elgar's concert overture, *Cockaigne* followed by the poem for orchestra, *Dante and Beatrice* by Bantock.<sup>99</sup> While Bantock was to have conducted his own work, a note slipped inside the programme announced, 'It is very much regretted that owing to unforeseen circumstances Professor Bantock is unavoidably prevented from being present to conduct his own work'.<sup>100</sup> The performance was conducted by Tovey.

Tovey's enthusiasm for the music of another English composer Holst, as seen in the two performances of the *Hymn of Jesus* in 1922, was evident again later in 1926 when he invited Holst to come to Edinburgh to conduct the Reid Symphony Orchestra in a selection of his compositions.<sup>101</sup> The first half of the concert on 10 November 1926 was devoted to an overture and a symphony by Beethoven, conducted by Grierson, and the second half was given over to five pieces by Holst, conducted by the composer.<sup>102</sup> The programme book for this concert included a slip, 'Professor Tovey in America' giving accounts of Tovey's recital at the Aeolian Hall in New York on 25 October 1926 and offered an explanation for his absence from

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<sup>97</sup> RCP 3 February 1923.

<sup>98</sup> 'Reid Orchestral Concerts', *Scotsman* 5 February 1923, 4.

<sup>99</sup> 'Reid Orchestral Concerts, British programme', *Scotsman*, 26 March 1926, 8.

<sup>100</sup> RCP 25 March 1926.

<sup>101</sup> Tovey was on tour in the USA and did not meet Holst in November 1926.

<sup>102</sup> RCP 10 November 1926.

Edinburgh for this first concert of season 1926–1927.<sup>103</sup> Tovey had prepared in advance the programme notes for three of the Holst pieces, which were new to the orchestra, and the *Fugal Overture for Orchestra* op. 40, no. 1, for which he re-used the note for written for a Reid concert in March 1924.<sup>104</sup>

On 1 March 1928 Dame Ethel Smyth came to the University to conduct three of her own works, the first of three visits she made to conduct the Reid Symphony Orchestra.<sup>105</sup> She returned on 31 January 1929, to conduct a performance of her *Mass in D*, with the Reid Symphony Orchestra and the ERCU. In February 1931 Dame Ethel conducted the Orchestra in the first performance of her Symphony ‘The Prison’, for soprano and bass-baritone soli, chorus and orchestra, written in 1930 and set to text by Harold Brewster.<sup>106</sup> Tovey wrote an introduction to the work, Dame Ethel wrote a foreword and the analysis with musical examples suggested by Tovey, and the full text was provided with links to these examples. Tovey liked to present rarely performed works such as those by Dame Ethel and Schumann’s *Konzertstück* for four horns and full orchestra, op. 86, heard at the Reid commemoration concert on 14 February 1929—two examples of works performed only once by the Reid Orchestra.

Tovey also invited composers to perform their own works. An example was in November 1928 when his friend, the American composer and pianist John Powell (1882–1963), joined the Reid Symphony Orchestra for a performance of his composition *Rhapsodie Nègre* op. 27 for pianoforte and orchestra.<sup>107</sup> While Powell was in Edinburgh, he also participated in one of Tovey’s Sunday concerts,

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<sup>103</sup> Leaflet with reviews published on 25 October 1926 in the New York Telegram and the New York Evening Post.

<sup>104</sup> RCP 15 March 1924.

<sup>105</sup> RCP 1 March 1928. The programme book featured a photograph of Dame Ethel with her bearded collie dog.

<sup>106</sup> RCPs 31 January 1929, 19 February 1931. Smyth’s ‘Mass in D’ was first performed in 1893 at the Albert Hall, London under the direction of Sir Joseph Barnby and revived 30 years later by Boult at Birmingham.

<sup>107</sup> RCP 29 November 1928. Tovey had met Powell on one of his trips to the United States. Grierson, *Donald Francis Tovey*, 226.

advertised in an insert in the Thursday concert book as a 'Special Two-Piano Recital by John Powell and Professor Tovey'.<sup>108</sup> This recital included a two-piano arrangement of the *Variations on a Theme of Haydn* by Brahms, a work given in the full orchestral version at the Reid concert the following week.<sup>109</sup>

The appearance of composers as performers at the Reid concerts was not limited to the orchestral concerts. The German composer and viola player Paul Hindemith (1895–1963) also came to Edinburgh and in November 1930 took part in one of the Historical concerts in the Music Class Room.<sup>110</sup> This programme comprised one sonata for solo viola and three sonatas for viola and pianoforte in which Hindemith was the soloist accompanied by Tovey.

## 7.9 Reid concerts as a mark of tribute and memorial

The Reid concerts established in 1841 as a medium for tribute and memorial to General Reid, were occasionally used to mark the passing of figures closely associated with them. One occasion was on 26 February 1916 when Tovey offered tribute to Sir William Turner, Principal of the University of Edinburgh who had passed away the previous week, 'by the death of Sir William Turner, the Musical Faculty of Edinburgh University has lost one its best friends'.<sup>111</sup> Another was on 3 February 1923 when *Canzona Dorica*, the slow movement from Tovey's Symphony no. 1, was chosen as the opening item for the first concert of season 1922–1923, dedicated to the memory of Sir James Walker, C.A., LL. D. who had served on the Reid Orchestra Committee for many years.<sup>112</sup>

Reid orchestral concerts also celebrated major anniversaries associated with composers. The centenary of the death of Beethoven, for example, was marked in the final concert of the eleventh season on 24 March 1927. The programme

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<sup>108</sup> SCP 2 December 1928.

<sup>109</sup> RCP 13 December 1928.

<sup>110</sup> HCP 12 November 1930.

<sup>111</sup> RCP 26 February 1916.

<sup>112</sup> RCP 3 February 1923.

comprised the Symphony no. 8, the Violin Concerto played by Alida Fachiri and the Symphony no. 7, in addition to a portrait of the composer being printed in the programme book.<sup>113</sup> Tovey chose these two symphonies to show the contrast between two successive compositions: the seventh which he considered was 'too big for its time' and the eighth, considered at the time of composition to have been less of a success than the seventh and about which Beethoven had commented 'that is because it's so much better'.<sup>114</sup>

Having celebrated the centenary of Beethoven's death in 1927, the Reid Symphony Orchestra celebrated the centenary of the death of Schubert on 15 November 1928. Tovey elected to commemorate Schubert by looking at different and new aspects of Schubert's orchestral ideas through the medium of orchestral arrangements of his solo and four-hand pianoforte music. The concert opened with the overture to *Die Weiberverschwörung* in an orchestral reconstruction of some of Schubert's music from his operas and fragments of early compositions.<sup>115</sup> This was followed by an orchestration by Tovey of Schubert's four-hand Polonaise in F major, used to close one of the scenes in the revised opera. The third item, 'Symphony in C' was an orchestration by Tovey's friend and mentor, Joachim, of Schubert's Grand Duo, op. 140, written for fourhands 'in an orchestral style'.<sup>116</sup> There was a suggestion in the programme note that this work could have been the basis for a lost symphony by Schubert, believed by Grove to have been written at Gastein.<sup>117</sup> Tovey, however, was confident that the quality of the original autograph score of the duet, in the hands of his friend Edward Speyer (1839–1933), was too perfect to have been a draft for a larger composition<sup>118</sup>.

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<sup>113</sup> RCP 24 March 1927.

<sup>114</sup> Ibid.

<sup>115</sup> RCP 15 November 1928. A project to revise Schubert's opera *Der Hausliche Krieg* (Domestic warfare) had been instigated by Tovey's friend Fritz Busch and the poet Rolf Lauckner, who named the revised work *Die Weiberverschwörung* (The conspiracy of wives).

<sup>116</sup> Ibid. Tovey's programme notes on the work.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid. Edward Speyer was founder of the Joachim Quartet Concert Society in London. Grierson, *Donald Francis Tovey*, 100.



Tovey had first met Speyer in 1900 when touring with the Joachim Quartet in Holland and they had maintained a close friendship.<sup>119</sup> Tovey was also a good friend of Speyer's son Ferdy.<sup>120</sup> Indeed, many of the musicians who participated in the Reid concerts such as Fanny Davis, Borwick and Suggia, Boult and the composer Frederick Kelly were also friends of Speyer.<sup>121</sup> Tovey stated in the programme note that 'the public owes a debt of gratitude to Joachim for the chance to hear this fine work in orchestration as, even in a programme of music for fourhands, this work will rarely, if ever, be performed due to its complexity'.<sup>122</sup> After the interval, the orchestra played three items from the incidental music to *Rosamunde* and Tovey wrote of his surprise that he had had difficulty in obtaining the orchestral parts for the 'Entr'acte in B minor' as 'it seemed to have dropped out of recent orchestral repertoires'.<sup>123</sup> The closing item in the programme was Schubert's *Wanderer* Fantasia arranged by Liszt for pianoforte and orchestra, played by Tovey and conducted by Grierson.

The Reid concert on 20 March 1930 opened with the 'Dead March' from Handel's *Saul* given 'in memoriam—Lord Arthur Balfour', Chancellor of the University of Edinburgh, former Prime Minister and close friend of Tovey, who had died only the previous day. Tovey's expedience ensured this information was printed in the programme and was an example of the last-minute nature of the printing of the programme books.<sup>124</sup> During season 1931–1932, a special concert was programmed on 12 November to mark the centenary of Joachim's birth in June 1831. His Hungarian Concerto for violin and orchestra was played by Joachim's grand-niece Jelly d'Aranyi (1893–1966) and the programme included the Symphony in C

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<sup>119</sup> Edward Speyer, *My Life and Friends*, (London: Cobden-Sanderson, 1937), 167–68.

<sup>120</sup> Grierson, *Donald Francis Tovey*, 100.

<sup>121</sup> Speyer, *My Life and Friends*, 116–26, 214–22.

<sup>122</sup> RCP 15 November 1928.

<sup>123</sup> *Ibid.*

<sup>124</sup> RCP 20 March 1930. Lord Arthur James Balfour was Chancellor of the University of Edinburgh from 1891 to 1930 and UK Prime Minister from July 1902 to December 1905.

major, orchestrated by Joachim from the grand duo, op. 140 by Schubert.<sup>125</sup> In December 1933, Mozart's *Masonic Dirge* K.477 was played at a Reid concert 'in memory of Enrico Bernini (1857–1933), doyen of Edinburgh wind instrumentalists, and principal clarinettist of the Reid Orchestra from its outset'. Bernini had also played for Niecks in the orchestras for the Reid concerts in 1892 and 1893.<sup>126</sup>

A new symphony by Röntgen, dedicated to the University of Edinburgh that came to be known as the 'Edinburgh' symphony, was performed at a Reid concert in December 1930.<sup>127</sup> That year the University had awarded Röntgen an Honorary Doctorate in Music and as a 'thank-you' for this honour he expressed his sentiments in this special composition. Röntgen was a close friend of Tovey's and this was one of his final compositions before his death in 1932. As shown in Section 7.4 the passing of Elgar in February 1934 was marked by the Reid Symphony Orchestra on 1 March and Tovey included in the printed programme a personal tribute to Elgar edged in black.<sup>128</sup> He wrote that the overture was 'chosen for this programme before the state of Elgar's health gave cause for anxiety' and mentioned that *Cockaigne* was dedicated by the composer 'to my many friends, the members of British Orchestras'.<sup>129</sup>

Two other British composers Holst and Delius, who died in the same year, did not receive the same form of tribute in the Reid Orchestral series. This perhaps relates to their dates of death being outwith the Reid concerts season. Holst died on 25 May and Delius on 10 June. Two songs by Delius were programmed by Tovey at a Sunday concert in October 1934 and music by Holst was heard at a Sunday concert in March 1936.

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<sup>125</sup> RCP 12 November 1931; Grierson, *Donald Francis Tovey*, 261. 'Reid Concerts: Tribute to Joachim', *Scotsman* 13 November 1931, 11.

<sup>126</sup> RCP 7 December 1933.

<sup>127</sup> RCP 4 December 1930.

<sup>128</sup> RCP 1 March 1934.

<sup>129</sup> *Ibid.*

## 7.10 Format of the programme books

The concert programme books for the Reid concerts reflected the wishes of the Reid Professors in their design, content and price and as such provide a valuable contribution to the social history of the concerts. The first printed programmes introduced by Tovey were for his Historical concerts in 1914 and 1915. They were simple single or double sheets printed on one or two sides, sometimes folded to make four or eight pages, a format favoured by Niecks and continued by Tovey through the 1930s. These programmes gave the date, time, lists of works and performers and, from 1915–1916, programme notes and sometimes information about future concerts. In 1916 for the New Reid Concerts Tovey introduced a more substantial programme book in a large post quarto format with a soft, light blue outside cover printed with an Edinburgh University crest.

The programme books from season 1924–1925 were printed with a grey cover, with the exception of a fundraising concert on 23 March 1938 in aid of The Royal Infirmary of Edinburgh Extension Fund, when a cream cover was used.<sup>130</sup> From 1917 these books, numbered from ‘first season’ to ‘twenty-third season’, gave details of the date, time, venue, names of the solo artists and conductor, with a list of the programme and notes on the works. In the programme books for the final orchestral concert of each season, Tovey gave a full list of works played by the orchestra that season and a list of orchestra members. In season 1921–1922, the sixth season, Tovey added the designation ‘The fifty-ninth session of Reid Orchestral Concerts—Instituted 1841’ to the books that were already identified by season. This figure of 59 appears quite random and Tovey’s reasoning for choosing this number 80 years after the first concert is unknown.

The programme book for the first orchestral concert of the fifth season on 5 February 1921 in the Usher Hall included a portrait of Tovey, affixed inside the front of the programme, not bound within the programme book. This was intended to

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<sup>130</sup> RCP 23 March 1938.

introduce Tovey as the conductor of the orchestra, to audience members in the new venue who may have been hearing the Reid Orchestra for the first time.<sup>131</sup> The first known photograph of Tovey with the Reid Orchestra, taken in the McEwan Hall, appeared in the programme book on 2 March 1918.<sup>132</sup> The next time a photograph of the orchestra appeared in a printed programme was for the opening concert of the twenty-first season on 22 October 1936. It was entitled 'The Reid Symphony Orchestra Comes of Age' and the photograph was taken in the Usher Hall with Tovey on the rostrum and the orchestra in concert dress.<sup>133</sup>

An image of General Reid was introduced by Tovey to the programme books for the Reid commemoration concerts from 1919. This was a black-and-white portrait of General Reid in a reproduction block-printing of a painting by George Watson which now hangs in the Reid Concert Hall.<sup>134</sup> The practise was discontinued in 1927, when a small two-colour block print portrait of General Reid replaced the University crest on the front cover of the programme books. This colour image, shown in Figure 10 below, usually printed on a grey background, was first used on the cover of the Reid orchestral concert programme on 27 October 1927 at the start of the 'twelfth season'; it appeared for the last time on 9 March 1939 at the end of the 'twenty-third season'.<sup>135</sup>

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<sup>131</sup> RCP 5 February 1921.

<sup>132</sup> RCP 2 March 1918.

<sup>133</sup> RCP 22 October 1936. 'Reid Symphony Orchestra comes of age'. Coll-411/1/10. This image also appeared alongside an article on the orchestra in the *Edinburgh Evening Dispatch* on 10 October 1936. Since the players are all looking at the camera it is likely that the photograph was staged.

<sup>134</sup> Painting of General Reid by George Watson (1806) in the University of Edinburgh Collection. <<http://images.is.ed.ac.uk/>> (accessed 12.11.15). The Reid Concert Hall is the building formerly known as the University Music Class Room.

<sup>135</sup> RCPs 27 October 1927, 9 March 1939.



*Figure 10. Image of General Reid taken from the cream cover of the programme book for the concert on 23 March 1938 in aid of the Royal Infirmary of Edinburgh Extension Fund.<sup>136</sup>*

A significant change to the format of the inside of the programme books for the Reid orchestral concerts was made in season 1929–1930, when the page numbers were continued from the previous programme. Where previously each programme book had pages numbered from one to, for example, 16 or 24, the programme books for season 1929–1930 started at page one and ran consecutively through each programme, reaching page 175 at the end of the eighth concert. At a committee meeting in June 1936, a suggestion was put forward that less expensive programme books without annotations be made available ‘to those who were unable to afford 1s for a full programme’.<sup>137</sup> This suggestion was accepted, but on the condition initially that the cheaper programmes priced at 3d, be available for the ‘Upper Tier ticket holders only’.<sup>138</sup> A similar reduction was extended to all concert-goers for the concerts following the orchestra’s twenty-first anniversary celebrations when the price of the full programme book was halved from 1s to 6d from November 1937.<sup>139</sup>

These slimmer books offered shorter programme notes, many reprinted from previous programmes, and attracted lower printing costs. The reduced prices remained in force until the last programme books in this format were printed at the end of season 1938–1939.<sup>140</sup> The only exceptions were the programme books printed

<sup>136</sup> RCP 23 March 1938.

<sup>137</sup> RSOS minutes 2 June 1936. Coll-411/3/1.

<sup>138</sup> Ibid. The Upper Tier of the Usher Hall, Edinburgh.

<sup>139</sup> RCP 4 November 1937.

<sup>140</sup> RCP 9 March 1939.

for the final concert of season 1937–1938 on 10 March 1938, which included a full list of works played by the Reid Symphony Orchestra since its inception, and the programme for the Royal Infirmary concert on 23 March 1938, for which a charge of 1s was made.<sup>141</sup> As a consequence of the outbreak of war, and the limited availability of paper, the concert programmes from season 1939–1940 were produced as a single blue sheet folded in half, giving a programme of four pages, without any logo.<sup>142</sup> This was similar to the style used for Tovey's Sunday Evening concerts from 1923.

## 7.11 Programme notes

In his early days as Reid Professor, Tovey had preferred to give verbal introductions to his University concerts but as discussed in Chapter 6 above, he relented in 1915 to demands from concert-goers for printed programme notes. Tovey's argument against written notes was that he wanted the audiences to listen to the music and not be distracted by reading about the work as they listened.<sup>143</sup> His preference for speaking about the works was a practice he continued in respect of his Historical chamber concerts in the Music Class Room and his Sunday concerts. While the audiences no doubt welcomed his verbal introductions, they were often overlong and, according to press reports, Tovey had 'a tendency to deviate from the topic'.<sup>144</sup>

Equally welcome and without limitation in length were the programme notes in the printed programme books for the orchestral concerts. Tovey aimed to make these programme books available to audiences in advance of the concerts, that they might read the notes before the performance.<sup>145</sup> One of the most extensive books was prepared for the Reid concert on 11 March 1922 for which Tovey wrote detailed

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<sup>141</sup> RCP 10 March 1938, RCP 23 March 1938.

<sup>142</sup> The style and price of 3d for these simple blue single-sheet programmes was similar to Tovey's Sunday concerts from 1923 and without programme notes.

<sup>143</sup> Saunders, *The Student*, 25 November 1914, (page no. not known).

<sup>144</sup> Scrapbook of newspaper cuttings. Coll-411/3.

<sup>145</sup> Programme books were on sale at music shops in the city.

analytical notes on Beethoven's Symphony no. 9, entitled 'Its place in Musical Art'.<sup>146</sup> The notes were printed in a 56-page programme book on sale for the usual price of 1s., the same price as other programme books during the season that comprised fewer than half the number of pages. This Beethoven symphony was repeated the following season, on 23 February 1923, and again on 10 March 1932 when a supplementary precis was provided. The work featured in no fewer than five concerts conducted by Tovey between 1922 and 1938. Tovey wrote about the topic of programme notes in the publicity leaflet for season 1925–1926.<sup>147</sup>

From the early days of the Reid Orchestra Tovey had had a reputation for preparing last-minute programme notes for the concerts, a situation which improved as pieces were repeated and programme notes recycled. Havergal records that Tovey often wrote his programmes notes while travelling on the top of a tram and that sometimes there were errors in the musical examples he called up from his memory. As an example he quoted, 'the opening of the Brahms D minor Concerto which had seven mistakes in eleven bars'.<sup>148</sup> For a concert in November 1926, Tovey re-used programme notes for all but the 'Academic Festival' overture by Brahms, a work new to the Reid Orchestra, for which he wrote a brief note with eight short musical examples.<sup>149</sup> This note contrasted with his 12-page analytical programme note on Brahms's Symphony no. 1, adapted by Tovey from a note he had written for one of the Meiningen Orchestra concerts given in London in 1902 and used previously at a Reid concert on 30 October 1924.<sup>150</sup>

The printers of the programme books became used to Tovey's 'last-minute ways' and accommodated his needs by collecting the drafts and proofs themselves

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<sup>146</sup> RCP 11 March 1922.

<sup>147</sup> See Appendix 9.

<sup>148</sup> Havergal, 'University of Glasgow Cramb Lectures: 'Donald Francis Tovey, Musician and Teacher'. Coll-411/1/5. RCP 15 March 1924.

<sup>149</sup> RCP 24 November 1926.

<sup>150</sup> Ibid. The Meiningen Orchestra concert was one of three given in St James's Hall, London, in 1902. Meiningen Orchestra concert programmes 1902: Coll-411/1/5.

rather than relying on the Professor to send them.<sup>151</sup> This often meant that there was not enough time to typeset musical examples and thus some programme books feature Tovey's handwritten musical examples. A significant number of the programme notes written by Tovey for the Reid orchestral concerts were published in the 1930s by OUP in a series of *Essays in Musical Analysis*.<sup>152</sup> Some of the programme notes not published by OUP can be found in a book of Tovey's writings compiled by Michael Tilmouth, *The Classics of Music*, published in 2001.<sup>153</sup> A feature of season 1937–1938, when the Reid Symphony Orchestra performed all nine symphonies by Beethoven, was that the programme notes were limited. This decision was made because detailed analyses of each of the Beethoven symphonies had been published by OUP in the first volume of Tovey's *Essays in Musical Analysis* and had also appeared in previous Reid concert programme books.

## 7.12 Publicity for and information about Reid and related events

The Reid orchestral concerts each season were advertised in 'sketch' format on advance flyers and listed on the back page of each programme book during the season. This was intended to give the audience an indication of what they might expect to hear, with the caveat 'subject to alteration'. In practice, the audiences were sometimes presented with a different offering on the day of the concert, with works moved around within the season and guest performers making changes to their appearance dates. These were often one or two minor changes to the advertised details, but an example of a programme in which only one item was retained from that originally advertised was at the concert on 17 March 1923:

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<sup>151</sup> The printer, Mr William Taylor, was Joint Hon. Sec. of the ROEC and, according to Grierson, a great admirer of Tovey. Grierson, *Donald Francis Tovey*, 199.

<sup>152</sup> Tovey, *Essays in Musical Analysis*. in seven volumes.

<sup>153</sup> Michael Tilmouth, David R. B. Kimbell, and Roger W. H. Savage, eds., *Donald Francis Tovey, The Classics of Music: Talks, Essays, and Other Writings Previously Uncollected*.



<i>Advertised sketch programme:</i> Seventh Season, Fifth Concert, Saturday 17 March 1923	<i>Printed programme:</i> Seventh season, Fifth concert, Saturday 17 March 1923
Pianoforte – John Petrie Dunn	Mr John Petrie Dunn, Mus. Bac. – pianoforte Miss Gladys Clark – violin Professor Donald Francis Tovey – conductor M. Camillo Ritter – leader of the orchestra
1. Symphony in E major ... <i>D. F. Tovey</i> 2. Pianoforte Concerto in F minor ... <i>Chopin</i> 3. Scènes de Ballet ... <i>Glazounow [sic]</i>	1. Overture to <i>Euryanthe</i> ... <i>Weber</i> 2. Concerto in F minor, op. 21, for pianoforte and orchestra ... <i>Chopin</i> 3. Concerto in D major for violin and orchestra, op. 77 ... <i>Brahms</i> 4. Overture to <i>Die Zauberflöte</i> ... <i>Mozart</i>

Table 12. *Advertised and printed programmes: Reid concert 17 March 1923.*<sup>154</sup>

Tovey's programme notes often included handwritten or printed musical examples, but for this March concert in 1923 he also wrote a cadenza for the Brahms violin concerto and printed it in full in the programme book. In his note on Mozart's Overture *Die Zauberflöte*, Tovey included an excerpt as it had appeared in Mozart's autograph, from a full score that he had found among uncatalogued items in the Reid Music Library in a publication by Andre (the original publisher of Mozart's works).<sup>155</sup> Dunn appeared as advertised and played the Chopin Concerto in F minor, op. 21 for pianoforte and orchestra, but the Brahms concerto performed by Miss Gladys Clarke (1895–1989) had originally been scheduled for Saturday 24 March. This extensive programme change was rare, and the reason is not known—the Symphony by Tovey was postponed until 1926 and the Glazunov (*Scènes de Ballet*) previously heard in February 1923 was postponed until 1932.<sup>156</sup>

In addition to the advertising printed in the programme books, publicity leaflets for forthcoming concerts closely associated with Tovey and the Reid concerts appeared regularly in the concert programme books. Inside the book for the concert

<sup>154</sup> RCP 17 March 1923.

<sup>155</sup> Ibid.

<sup>156</sup> RCP 25 March 1926, RCP 1 December 1932.

on 28 February 1929, which included a performance of the Haydn Concerto in D major for violoncello and orchestra by Miss Beatrice Harrison (1892–1965), was notice of a recital of J. S. Bach's works by Miss Harrison and Tovey at a meeting of the Edinburgh Bach Society in the Freemason's Hall.<sup>157</sup> These extra concerts exemplify Tovey's habit of utilising the services of his friends to the full while they were visiting Edinburgh to play at the University. A second leaflet in the same programme gave details of the first performances of Tovey's opera *The Bride of Dionysus* to be given at the Empire Theatre, Edinburgh on 23, 25 and 26 April 1929.<sup>158</sup> Notice of concerts to be given by students of the Music Faculty's Musical Interpretation Class on Mondays 23 February and 2 March in the University Music Class Room at 8.00 pm, was included to draw the attention of the audience to these related events.

Three leaflets inserted into the programme book for the concert on 19 February 1931 included one with 12 bars of music and an invitation:

the Audience are invited to join in singing the melody of the final  
Chorale of the Cantata [sic].<sup>159</sup>

Important information was also given about the earlier starting time of the next orchestral concert in the Usher Hall on 5 March 1931, stating 'The performance of the [J. S. Bach's] B Minor Mass will commence at 7.30 pm. Analytical programme on sale on Tuesday 24<sup>th</sup> February'.<sup>160</sup> This concert had been planned for over a year and Tovey, excited about the prospect of conducting for the first time a large-scale choral work by J. S. Bach, prepared a 27-page analytical programme note with text.<sup>161</sup>

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<sup>157</sup> RCP 28 February 1929. The meeting of the Edinburgh Bach Society was on 1 March 1929 in the Freemasons' Hall, George Street, at 8.15 pm.

<sup>158</sup> Ibid. The opera was set to the text of a poem by Robert C. Trevelyan and copies of the poem were available from Mr James Thin, Bookseller, 54 South Bridge, Edinburgh. No ticket prices were given. The opera in three acts by Tovey was presented by the Edinburgh Opera Company, in conjunction with the Reid Symphony Orchestra, under the conductorship of the composer.

<sup>159</sup> RCP 19 February 1931. The Cantata *Halt im Gedachtniss Jesum Christ*, BWV 67, by J. S. Bach was the final item in the concert.

<sup>160</sup> RCP 5 March 1931. The usual starting time was 8.00 pm.

<sup>161</sup> Grierson, *Donald Francis Tovey*, 258–59.

Much to Tovey's frustration, he contracted bronchitis shortly before the concert and was unable to conduct this March performance.<sup>162</sup> Everyone connected with the performance understood Tovey's disappointment, and plans were put in place for a second performance. A leaflet was included in the Reid concert programme for 19 March 1931 stating that:

it is hoped that a repeat performance of Bach's Mass in B minor to be conducted by Professor Tovey may be arranged for Friday 22 May. Further details will be announced later.<sup>163</sup>

Special funds were raised, and the repeat performance was given in May 1931 when Tovey was well enough to conduct.<sup>164</sup>

The printed programme books in season 1936–1937 saw the inclusion of advertisements, for the first time at the Thursday evening concerts. These included half-page and full-page advertisements for the 'New Murphy Console' available from Maitland Radio Ltd., and for Alex. Scott who offered the 'Largest Selection of Knitting Wools'. These advertisements appeared in each of the eight programmes during this and the following two seasons and helped to offset the printing costs.

## 7.13 The Reid Choir

The Reid concert on 13 February 1936 (not the Reid commemoration concert which was held on 30 January 1936) was the first appearance of the newly formed Reid Choir, directed by Dr Robert Head (1893–1957) on behalf of the Reid Symphony Orchestra Committee.<sup>165</sup> The choir had its own constitution, committee and members who paid an annual subscription of 5s 'due on the day of the first rehearsal of each season'. The first item in the constitution read as follows:

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<sup>162</sup> The programme book does not indicate who did conduct, but it is most likely to have been Allt, the conductor of ERCU.

<sup>163</sup> Leaflet inside RCP 19 March 1931.

<sup>164</sup> RCP 22 May 1931. The only change was that of the bass soloist from Keith Falkner in March to George Parker in May.

<sup>165</sup> RCP 13 February 1936. Dr Head was organist and choirmaster of The Cathedral Church of St Mary, Edinburgh.

1. The Choir, which shall be designated THE REID CHOIR, and which shall be associated with the Reid Chair of Music in the University of Edinburgh, shall have for its primary object the study of Choral Music, to be performed under the Conductorship of the Reid Professor of Music for the time being, or a Deputy duly appointed by him.  
The Reid Professor of Music shall appoint a Deputy Conductor, who shall be responsible to him for the training and efficiency of the Choir.<sup>166</sup>

The choir's first concert was a performance of Haydn's *The Seasons* and the special programme, printed on fine glossy paper, featured an illustration from the original publication of the work. Tovey in his programme note wrote:

I have refrained from announcing 'The Seasons' as an oratorio, because only a small part of the work has any pretensions to be sacred music at all. And I dislike the alternative title 'cantata' because, except in the case of Bach, it has become associated with a kind of village harvest festival music: an association which is the more unfortunate because it derives some details of its style from Haydn's *Seasons*.<sup>167</sup>

The next appearance of the choir at a Reid Orchestral concert was on 11 March 1937 in a performance of Handel's *Israel in Egypt* advertised as being 'the authentic portions only'. Tovey explains his reasons for this in the programme note which he acknowledged was 'abridged, by permission of the Oxford University Press, from Vol V. of my collected essays'.<sup>168</sup> This permission was applied to many of the programme notes used at the Reid concerts after they were published as *Essays in Musical Analysis* in six volumes plus one supplementary volume.<sup>169</sup> The closing concert of season 1937–1938 offered the Reid Choir the chance to participate in two works, the *Song of Destiny* op. 53 by Brahms and the Symphony no. 9, by Beethoven. Tovey provided notes for the Brahms and a partial analysis of the Beethoven, writing that he had 'issued a discursive analytical essay on the symphony in 1921

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<sup>166</sup> Reid Choir membership card. Coll-411 3/6.

<sup>167</sup> RCP 13 February 1936.

<sup>168</sup> RCP 11 March 1937. The Reid Choir had participated in Tovey's Sunday concerts in March and December 1936.

<sup>169</sup> Tovey, *Essays in Musical Analysis*.

which was reprinted in 1922 and 1927, and in 1932 substituted a formal analysis with musical examples'.<sup>170</sup> He apologised, hoping that 'those new members of his audience would pardon him for sparing the expense of reprinting so large a bulk of what has been already in the hands of the majority'.<sup>171</sup>

On 26 January 1939, the Reid Choir, assisted by the choristers of The Cathedral Church of St Mary under chorus-master Head, contributed to a performance of Act II of Gluck's *Orpheus and Eurydice*.<sup>172</sup> This work had been performed in February 1935 before the Reid Choir was established and on that occasion a 'special' choir and a chorus of boys from the 'Edinburgh Institution' provided the chorus.<sup>173</sup> In 1935, the concert was conducted by Tovey, and in 1939 it was conducted by Grierson with the same soloist for both performances, Miss Mona Benson. The Reid Choir participated in at least 15 Reid concerts before it was disbanded in 1949.

## 7.14 Fundraising concerts

To coincide with the visit to Edinburgh of Albert Schweitzer (1875–1965) in November 1934, Tovey arranged for the fourth concert in his Sunday series to be in aid of Schweitzer's hospital fund for Lambarene.<sup>174</sup> Schweitzer was an organist and Bach scholar and Tovey devoted the programme to the music of J. S. Bach played by the Reid Symphony Orchestra who were joined by the Edinburgh Bach Choir and the Choir of St Giles' Cathedral. The proceeds were £30, and Dr Schweitzer received a cheque for this amount.<sup>175</sup>

Another fundraising concert was given on 23 March 1938 in aid of the Royal Infirmary of Edinburgh Extension Fund:

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<sup>170</sup> RCP 10 March 1938.

<sup>171</sup> Ibid.

<sup>172</sup> RCP 26 January 1939.

<sup>173</sup> RCP 14 February 1935.

<sup>174</sup> SCP 18 November 1934. Dr Albert Schweitzer was in Edinburgh in 1934 to give a series of Gifford Lectures at the University. Christopher Fifield, 'Albert Schweitzer', in *The Oxford Companion to Music, online ed.* (Oxford: OUP) (accessed 04.11.17).

<sup>175</sup> RSOS Minutes, 25 November 1934. Coll-411/3/1.

The Ladies' Extension Appeal Committee of the Royal Infirmary of Edinburgh tender their grateful thanks to the following who by giving their services have contributed to the success of the concert:— Sir Donald Tovey and the members of the Reid Orchestra; the music students, in programme selling; Messrs Paterson, Sons & Co. Ltd., in staffing the hall; Messrs David MacDonald Ltd., in printing; and many others who have helped.<sup>176</sup>

This concert was a further opportunity for Tovey to promote the fortnightly Reid Orchestral concerts in the Usher Hall to Edinburgh's music lovers, attracted to supporting such a fundraising event. The programme, comprising works by Mendelssohn, Mozart, Schubert, and Brahms, opened with Mendelssohn's overture 'The Hebrides' and featured a newly published work by Schumann, his Violin Concerto. This Schumann concerto, dedicated to Joachim, was important to Tovey and he was keen to perform the work in Scotland as soon as possible after its first performance in 1937—and this extra concert at the end of the season gave him this opportunity. The work had received its belated first performance in Berlin in late 1937, and the Reid Symphony Orchestra with violinist d'Aranyi gave this first performance in Scotland. For this special concert Tovey provided programme notes he had written for a recent performance by d'Aranyi in London, reproduced by permission of the BBC.<sup>177</sup> The first paragraph of Tovey's programme note read:

Schumann's last complete composition has been withheld from publication for reasons which were unquestionably cogent at the time of his death, and which still seemed cogent after the death of Brahms, some forty years later. The work was deposited by Joachim's heirs in the Prussian State Library in Berlin; under the condition that it should not be published within a century of Schumann's death. Peculiar circumstances have led to the disregard of this condition. These circumstances have had all the publicity that can possibly be thought desirable; and we shall act most genuinely in the spirit of Schumann and most surely

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<sup>176</sup> RCP 23 March 1938.

<sup>177</sup> Ibid. London performance 30 October 1937. 'The B.B.C. Symphony Concerts', *Times* (London, England), 14 September 1937, 10.

preserve his work against undesirable interference by ignoring them and concentrating our minds on the merits of the music.<sup>178</sup>

The Reid Symphony Orchestra Society never organised special fundraising concerts to raise funds for themselves.

### 7.15 Tovey's final years

The opening concert of the Reid Symphony Orchestra's twenty-second season on 21 October 1937 was described by Tovey as a 'Coming of Age Celebration'. The event marked the twenty-first anniversary of the founding of the orchestra in 1916 and was followed by a civic reception, given by the Lord Provost in the City Chambers.<sup>179</sup> The orchestra should have celebrated this milestone with a concert in May, to remember the inaugural concert in May 1917, but plans were delayed due to the Coronation of King George VI on 12 May 1937 following the abdication of King Edward VIII in December 1936.<sup>180</sup> Tovey planned a celebratory programme which opened with 'God Save the King' and featured the newly written 'Coronation March' by Walton, the prelude to his own opera and works by Mozart, Beethoven and Brahms. Tovey performed Mozart's Pianoforte Concerto in A, K. 488, conducted by Grierson, and he directed the remainder of the programme. The programme book included a brief history of the Reid concerts since 1841 and messages of congratulations from 'friends who have been guests of the Reid Orchestra, Adrian C. Boult, Fritz Busch and Ethel Smyth'.<sup>181</sup> On the platform during the interval, Kenneth Anderson, leader of the orchestra, presented Tovey with a celebratory baton.

The twenty-third season of Reid Orchestral concerts, 1938–1939, was the last in which Tovey was well enough to participate, and the final season of concerts for which programme books, that included his programme notes, were printed. It is likely that he knew his health was deteriorating and he filled the programmes with

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<sup>178</sup> RCP 23 March 1938.

<sup>179</sup> 'Reid Orchestra's Twenty-First Birthday', *Scotsman* 21 October 1937, 8.

<sup>180</sup> For comparison of these two concert programmes in 1917 and 1937 see Appendix 11.11.

<sup>181</sup> RCP 21 October 1937.

many of his favourite pieces, performed by his friends who came to Edinburgh as soloists and guest conductors. The first concert of the season on 27 October 1938 featured a new work found by Dr Hans Gál (1890–1987) and attributed to Haydn. It was listed as Symphony in B flat, op. 10, no. 2; written between 1765 and 1770.<sup>182</sup> This attribution was questioned at the time when F. B. (possibly Ferruccio Bonavia) wrote an article in *The Musical Times* suggesting that the work could have been composed by Michael Haydn. Gál had come from Austria in 1938 at the invitation of Tovey, to live in Scotland and work in the Reid Music Library cataloguing all the books and music. While undertaking this task, Gál found the work by Haydn and Tovey wrote about the find in his programme note.<sup>183</sup> His note makes it clear that Gál adapted and edited the work for performance by the Reid Symphony Orchestra, but Tovey does not question the attribution. At the concert Gál shared the conducting duties with Tovey and conducted one of his own works, an orchestral suite 'The Magic Mirror'.<sup>184</sup>

On 8 December 1938 when Tovey was unwell and unable to conduct the concert, he invited Ralph Vaughan Williams (1872–1958) to come to Edinburgh to conduct the Reid Symphony Orchestra and the Reid Choir in a performance of his Symphony no. 1 'Sea Symphony'.<sup>185</sup> The soloists were the internationally acclaimed Scottish soprano Isobel Baillie (1895–1983), in her only appearance at a Reid concert, and Edinburgh-born baritone, Roy Henderson (1899–2000). The programme notes for the symphony were written, not by Tovey or Vaughan Williams but by David Millar Craig, a graduate of Edinburgh University who, while working for the BBC often wrote programme notes for Patersons orchestral concerts in Edinburgh and Glasgow.<sup>186</sup> Other visiting conductors who worked with the Reid Symphony

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<sup>182</sup> The work was found in the Reid Music Library, but it has not been authenticated.

<sup>183</sup> RCP 27 October 1938.

<sup>184</sup> F. B. [?Ferruccio Bonavia] described the 'piano-conductor' score of the Haydn symphony as 'rediscovered, adapted, and edited' by Hans Gál. 'New Music: Orchestra', *MT* 80, no. 1154 (1939), 264.

<sup>185</sup> RCP 8 December 1938.

<sup>186</sup> 'New BBC official for Scotland', *Glasgow Herald* 11 February 1924, 6.



Orchestra in 1940 included Sir Henry Wood (1869–1944) (3 February), Sir Hamilton Harty (1879–1941) (2 March) and Leslie Heward (1897–1943) (30 November), who appeared by permission of the Birmingham Symphony Orchestra.<sup>187</sup>

Tovey died in July 1940 at Hedenham, his home in Norfolk, and is buried beside his parents in Worplesdon, Surrey.

## 7.16 Centenary Concert—February 1941

The 100<sup>th</sup> anniversary of the first commemoration College Concert in 1841 was marked by a special afternoon concert in the Usher Hall on 15 February 1941 at 2.30 pm. It was advertised as ‘The Reid Memorial Concert’, and organised by Mary Grierson in the absence of a Reid Professor, with Boult as guest conductor.<sup>188</sup> This centenary concert also marked the twenty-fifth season of the Reid Orchestra and served as celebration of the life of Donald Tovey.<sup>189</sup> The Reid Orchestra was enlarged for the occasion by former members of the orchestra who joined the celebrations.<sup>190</sup> Programme notes were not provided and there was no listing of orchestra members. Inside the simple one sheet folded programme was a loose sheet photograph of Tovey with his dates, 1875–1940. The programme comprised:

March, ‘The Garb of old Gaul’ ... *General Reid*  
Overture, *Egmont* ... *Beethoven*  
Pianoforte Concerto in A major, Op. 15 ... *D. F. Tovey*  
A ‘London’ Overture (1936) ... *John Ireland*  
‘Enigma’ Variations, op. 35 ... *Elgar*

It is not known if Tovey had any input into the selection of music for this centenary concert, a programme that included only one item from the concert of 1841, Reid’s March ‘In the garb of old Gaul’. The music of Beethoven was included with the overture to *Egmont*, a work performed on at least 25 occasions at the Reid

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<sup>187</sup> RCP 30 November 1930.

<sup>188</sup> RCP 15 February 1941. ‘Advertisement’, *Scotsman* 15 February 1941, 1.

<sup>189</sup> ‘The Reid Memorial Concert’, Ticket prices were 5s and 3s 6d (res.); 2s 6d and 1s 6d (unres.). Members of H. M. and Allied Forces, half-price. *Scotsman* 8 February 1941, 1.

<sup>190</sup> Minutes of the Reid Symphony Orchestra Society’s AGM, 20 May 1841.

concerts since 1841 and of those 14 were between 1914 and 1941. It was the most often performed overture at the Reid concerts and featured at one of Tovey's final appearances at a Reid concert on 23 February 1939, perhaps suggesting that it was one of his favourite works.<sup>191</sup> John Ireland (1879–1962) was a contemporary of Tovey's and his 'London' Overture, written in 1936, not heard before at a Reid concert may have been recommended by Tovey before his death or been the choice of the conductor. Boult possibly also suggested Elgar's 'Enigma' Variations, a work he had conducted at a Reid concert in December 1939. In a final tribute to Tovey, Mary Grierson performed as the pianoforte soloist in Tovey's concerto in A major, a work that would be heard on only one further occasion at a Reid concert in January 1958.<sup>192</sup>

## 7.17 Conclusion

Notwithstanding the changes to the Reid concerts brought in with the establishment of the Faculty of Music in the early 1890s, Tovey was determined to maintain their traditions and their educational role after 1914, in the advancement of the science and art of music.<sup>193</sup> The University's concerts since 1841 had been presented in the name of General Reid, in a style and manner appropriate to the wishes and requirements of the Professor of Music and the needs of the students. However, this had not always been done 'on a scale worthy of his [Reid's] munificence to the University' as had been promised in Thomson's 1841 'Book of Words'.<sup>194</sup>

Tovey took on this promise and developed the Reid concerts beyond anything his predecessors had been able to achieve. He created and built a local orchestra, working with the musicians to develop a part-time, semi-professional symphony

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<sup>191</sup> Excluding music by General Reid, this Beethoven overture was the most performed work at the Reid concerts between 1841 and 1941.

<sup>192</sup> Soloist in 1958 was Grierson, conductor was Reid Professor Sidney Newman.

<sup>193</sup> Changes to the role and responsibilities of the Professor of Music in developing a degree programme with an increasing number of students and the supervision of teaching colleagues.

<sup>194</sup> RCP 1841.

orchestra, offering well-paid employment to local musicians, and had no hesitation in affording opportunities for women to lead and conduct the orchestra. His generosity and kindness are evident as he provided openings for music students to participate as players in the Reid orchestra, giving them the chance to work with professional musicians. The students also had the chance to participate as soloists in the Sunday concerts, in chamber ensembles at the historical concerts and, as in the case of Mary Grierson, the opportunity to perform as both soloist and conductor. Tovey was respected by his students as a teacher and educator. His ambition to create a full-time symphony orchestra was never achieved but many of the young musicians who developed their skills in the Reid Orchestra under Tovey went on to play professionally. They joined the Scottish Orchestra, the BBC Symphony Orchestras and other professional ensembles across the world—his students took their learning to all corners of the globe.

Both Niecks and Tovey offered programmes of music intended to complement the academic teaching in the Faculty of Music, and which other organisations in the city were not interested in promoting.<sup>195</sup> The main ‘competition’ to Tovey’s Reid concerts, for music, musicians, audience and guarantors, was from the Paterson concerts which had begun with four concerts in 1887 in the Music Hall. By the 1920s this number had increased to 12 subscription concerts on Monday nights in the Usher Hall. These concerts were given by the Scottish Orchestra initially in Edinburgh and Glasgow, before diversifying to include Aberdeen, Dundee and Kirkcaldy. In a format reminiscent of Niecks’s approach the Paterson concerts were often themed by composer or nationality, such as a ‘British programme’ on 17 December 1922 and an ‘Overture programme’ on 22 December 1924.<sup>196</sup> Their concerts were directed by leading conductors including Henschel, Landon Ronald and John Barbirolli and presented some of the same soloists as the Reid Professor,

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<sup>195</sup> For examples see Appendices 11.4 and 11.10.

<sup>196</sup> Paterson concert programmes, EUL CRC Uncatalogued.

for example, d'Aranyi on 17 January 1927. However, these concerts had to be commercially viable.

The flexibility in programming the concerts afforded Tovey the opportunity to introduce orchestral and chamber works to the Reid audiences that they would not otherwise have had the chance to hear. This was done in an environment that reflected the not-for-profit basis on which the Reid concerts had been established and developed. The limited funds available for the Reid concerts had been a matter of concern for all the Professors of Music and there was never any suggestion from them that the Reid concerts were making or should be making profits, although members of the public had expressed different views over the years. Tovey commented that:

it is axiomatic that no symphony orchestra can be made to 'pay,' but it is no less an axiom that there is always a point below which deficits must not go. And that rule applies equally, whether deficits are made up by public bodies, or guarantors, or both.<sup>197</sup>

The Reid concerts struggled to attract sizeable audiences but there was support for Tovey's ambition, to engender public interest from the public in attending the concerts, from a journalist who wrote:

the demise of the Reid Orchestra would undoubtedly be a national calamity and we consider that no reasonable means of preventing that should be ignored or left untried [...] Everything in reason, therefore, we repeat that can secure the assured permanence of the Reid Orchestra should be done.<sup>198</sup>

Tovey created the Reid Orchestra to support his class in Orchestration and to offer his students the opportunity to perform as soloists and, in some cases, to conduct the orchestra. He set up his Sunday evening concerts as a more informal environment for a mix of chamber and orchestral concerts, at lower ticket prices than the Thursday evening concerts, and to expand the reach of the University

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<sup>197</sup> Editorial 'REID', *SMM* March 1924, 124.

<sup>198</sup> *Ibid.*

concerts. There was some overlap of repertoire and musicians and although Tovey brought many of his musician friends to participate in the Reid concerts, he was by far the most prolific participant as both conductor and soloist. His talents as a pianist, writer and teacher were widely recognised but some, who had not worked with him, felt that he lacked skills as a conductor. This suggestion was not reflected in the opinions of the members of the Reid Symphony Orchestra. The players had always given him their backing as had many of the visiting soloists and conductors including Boult who commented on the musicality, tone quality and colour of the music achieved by the orchestra trained by Tovey.<sup>199</sup>

Tovey was happy to share the Reid Orchestra conducting duties or to give them over entirely to conductors such as Boult. Opportunities for British composers to have their works performed by the Reid Orchestra were accommodated with ease and Tovey also encouraged composers, including Vaughan Williams and Holst, to conduct their own works. Many composers such as Dame Ethel Smyth made several visits to participate in the Reid concerts. It would appear too that the soloists who worked with the orchestra were often friends of Tovey, who enjoyed working with him, rather than professional artists on tour in Scotland, who were unknown to him. This helped him to minimise costs, as well as to invite his friends to participate in the Historical concerts and the Sunday concerts while they were in Edinburgh. Concert finances were a worry for Tovey, but he was happy to work with others to help fund the Reid concerts. In the early years he handed over responsibility for the organisation of his concerts: first to Patersons; then the committees, and finally the Reid Symphony Orchestra Society. Their support allowed him to focus on teaching and concert programming.

This study has shown that Tovey presented music to suit his audiences, his students and his own personal preferences for the music of Beethoven, Mozart and Brahms without worry that all the concerts needed to be commercially viable. After

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<sup>199</sup> Andrew Grierson, 'Edinburgh and the Reid Symphony Orchestra: An Appeal,' (Edinburgh: Reid Symphony Orchestra Society, 1934), 9. Coll-411/3/1.

Tovey's death Mary Grierson continued to organise the concerts with available forces and in available venues including the Royal Scottish Academy Galleries on The Mound. Responsibility for the concerts was passed over to the new Reid Professor of Music, Sidney Newman (1906–1971), following his appointment later in 1941. Tovey's legacy lived on in the Reid Orchestra which continued under Reid Professors Newman and Kenneth Leighton (1929–1988) until January 1982 as the Reid Symphony Orchestra, The Reid Orchestra and the Reid Chamber Orchestra at different times in its history.



## 8. Conclusion

This thesis has provided an account and analysis of the development and evolution of the Reid concerts presented by the University of Edinburgh between 1841 and 1941. Explored through the personal and musical preferences of the Professors of Music, the factors that shaped their approaches to concert programming have been identified. The focus has been on concerts presented in one academic institution in one city over an extended period of 100 years, in which four periods of over 20 years were each under the leadership of one man. Throughout the thesis, there is evidence of an underlying theme that the concerts should be varied and educational in support of the teaching curriculum and that it was the Professors' responsibility to help audiences understand and enjoy their musical experiences. Having dealt with each professor individually in previous chapters, this final chapter will provide an overview of some aspects of the concerts' development over the 100-year period. In the process it will summarise the more significant research findings of the project, as well as the tangible results which will be of assistance to future research in this area.

### 8.1 From single concert to concert series.

The Reid concerts were first proposed in 1806 under the terms of the will and codicil of General John Reid, and the prospect was assured should his bequest to the University of Edinburgh be realised. The conditions of the bequest were met in 1838, and the Chair of Music was founded in 1839 with the promise that a sum of money would be made available each year in February to facilitate a concert in the General's memory. The terms of this endowment gave no indication of how the money should be spent, or the content of the musical programme to be offered, beyond the requirement to include one or more of the General's own compositions. This lack of guidance, as has been shown, caused confusion and debate, afforded



opportunity and experimentation, yet encouraged interpretation and variation. The evidence in this thesis gives testament to the forethought and generosity of General Reid in setting up these concerts for the benefit of the University and discusses the issues faced by those charged with carrying out his wishes. The establishment of a Chair of Music founded by a bequest is not in itself unusual but the requirement for the post-holder to hold an annual concert in memory of the founder is unique to the University of Edinburgh: no other University music department in the United Kingdom is known to have such a specific condition attached to the role of Professor of Music.

Reid's provision of a bequest to set up, and support in perpetuity, a Professorship of the Theory of Music in the College of Edinburgh and an annual concert, ensured that his name would not be forgotten in the University of Edinburgh. The concerts took the name 'Reid Concert' in 1867, the first Dean of the new Faculty of Music was given the title 'Reid Professor of Music' in 1893, and Tovey founded the 'Reid Orchestra' in 1916. Funds from the bequest were also used in 1858 to build a School of the Theory of Music that became known as the University Music Class Room, the Reid Music Class Room and most recently, the Reid Concert Hall. The University's Music Department is now known as the Reid School of Music. In 2017 Reid concerts are still being offered to the city's concertgoers under the heading 'Concerts in the University of Edinburgh', and the annual commemoration concert, still a feature of the University concert series, is now known as the 'Reid Memorial Concert'. In 1841 there was an expectation that the concerts would continue and, notwithstanding changes to the structure of Music teaching in the University, that expectation has been fulfilled thanks to Reid's generosity.

The understanding of the organisers and attendees at the inaugural concert in 1841 was that it would be a grand occasion, a public event with a planned and pre-advertised programme of music presented to assembled spectators who came to see and be seen, and listeners who came for the musical experience. This intention for it

to be a special celebratory event, similar in style to those presented at the Edinburgh Festival concerts of 1824, was achieved. The first concert could have been a template for future annual concerts, but the format and style of the concerts evolved with each new Professor as did the composition and expectations of the audiences, and the celebratory exuberance of the 1841 concert was never repeated. The requirement to include music by General Reid in the annual commemoration concert was reflected in a limited range of his works selected for performance at these concerts. Examination of the available concert programmes has provided evidence that, although almost every commemoration concert has included music by General Reid, the failure to include all the items individually, as specified in the will and codicil, was perpetuated by all the Professors of Music. The specific requirement was never achieved.

Between 1841 and 1869 the terms of General Reid's will were honoured by the mounting of a single annual commemoration concert (with the exception of 1844 when the interregnum following Professor Bishop's departure led to it not being organised). From 1870, under Professor Oakeley, the single concert was expanded into a two- or three-day Orchestral Festival in February each year, supplemented by organ recitals. Professor Niecks further augmented the number of concerts to six and spread them across the academic year between November and March. Professor Tovey, as we have seen, established the Reid Orchestra that began by offering four concerts in 1917 and expanded to eight by the 1920s. In 1923 Tovey introduced the Sunday concerts and these, added to his Historical chamber concerts and the orchestral concerts, increased the offering to over 30 concerts each season in the 1930s.

This expansion was reflected in the choices of venues for the concerts, though these were also affected by outside circumstances such as the building of new halls in the city and university, and the non-availability of buildings during the First World War. The venues chosen for the Reid concerts, being the largest or most appropriate for the style of concerts, reflected their importance to the musical life of

the city. The Assembly Rooms and the new Music Hall (opened 1843), within the same building in George Street, met the needs of the concerts presented by Thomson, Bishop and Oakeley and were suited to the smaller-scale concerts of Donaldson. This location was used for Reid concerts until 1893 as, although it carried a cost implication for the organisers, there was no suitable alternative venue in the city at that time. With the opening of the new School of Music building in 1859 it might have been expected that this smaller venue would be used for University concerts but, while it was used for regular organ recitals by Oakeley, the Music Class Room was not used for Reid concerts until 1893 when Historical concerts were introduced by Niecks. Tovey continued to use the Music Class Room for chamber music concerts after his appointment in 1914. He returned to the Music Hall with his Reid Orchestra in 1917, before conditions of wartime required a move to the University's graduation hall, the McEwan Hall (opened 1897). In 1921 the Reid Orchestral concerts relocated to the Usher Hall (opened 1914) where they remained until 1941.

## 8.2 Repertoire and programme notes

The printed concert programmes in the University of Edinburgh archives are a detailed, if incomplete, record of what was planned by the professors. They also provide evidence of a British culture in concert programming in the late nineteenth and early twentieth centuries which showed a preference for non-British music. The repertoire and reception histories outlined in Chapters 4, 6 and 7, showed the preferences of Oakeley and Tovey for orchestral music by mainland European composers. Niecks by contrast, offered music from earlier periods and introduced many works unlikely to have been heard previously in Edinburgh. Across the century the audiences, exposed to the innovative programming of the Professors of Music, were emancipated from familiar works and introduced to composers and music with which they were less well acquainted.

This study has shown that the first two professors, Thomson and Bishop, composed and conducted; Oakeley composed and played the pianoforte and organ;

Tovey composed, conducted and appeared as a pianoforte soloist. The fourth professor, Donaldson, was a composer and pianist but he does not appear to have participated in any of the concerts, while the sixth professor Niecks featured as a violinist or conductor at the Reid concerts in most years between 1892 and 1908.

Edinburgh concert-goers acknowledged the quality attached to the University's Reid concerts and welcomed the opportunity to be educated and introduced to the kind of music being heard in Manchester and London. However, as this study has shown, the repertoire at the Reid concerts did not have to be popular or commercially viable as for other similar concerts in the city and beyond. Under Oakeley and Tovey audiences became more conversant with the evolution of new styles of music such as the instrumental concerto accompanied by a full symphony orchestra. Oakeley's response to the suggestion 'that such a feast was more than the most voracious of music-lovers could digest', was 'you can't have too much of a good thing, especially when you only get it once a year'.<sup>1</sup> The repertoire introduced by Niecks met the growing public interest in music of the past and the educational requirements of his students. By presenting his historical concerts in the University's Music Class Room rather than the city's Music Hall, Niecks kept them both intimate and affordable—factors more important to him than the status of the Reid concerts in the city's musical calendar.

Often the repertoire was chosen by the professors in consultation with the soloists, as exemplified by Niecks's correspondence with Miss Fanny Davies in 1902 (see Appendix 11.8). The research suggests that soloists were invited by the professors specifically to participate in the Reid concert(s), not because they were already on tour in Edinburgh or in the city for other events. This did not work in reverse. As has been shown, other concert promoters in Scotland had no hesitation in offering additional engagements to soloists who were visiting the city for the Reid concerts.

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<sup>1</sup> RCP 4 March 1920.

The known University concerts between 1841 and 1941 featured 461 different composers of whom 134 were British alongside 299 composers from other European countries.<sup>2</sup> Comparison of composers favoured by the Professors between 1841 and 1914 has already been shown and further comparison, including Tovey's preferences, can be seen in Appendix 12.4. The contribution to the concerts of the 10 most performed composers is outlined in Appendix 12.5 and 30 of the most performed works at Reid concerts between 1841 and 1941 are listed in Appendix 12.6.

One important development was the change in the balance and the reduction in the average number of works featured in each concert which decreased from thirty-four in 1841 to five in 1941.<sup>3</sup> The balance of perspectives and styles employed by each man exemplified their different experiences and backgrounds and expressed their musical preferences for concerts in support of their teaching. These attitudes to artistic expression have been shown to be remarkably similar across the generations, with a penchant for the same popular composers and musical formats repeated over the years. This study suggests that, almost like a family passing on their traditions and way of life, each Professor passed on to his successor his musical values, yet left scope for evolution and change as required. Throughout, the commitment of the Professors to the 'art and science of music' has been identified in their understanding of the importance of the annual concert to the memory of General Reid and the cultural heritage of the University.

It could be argued that the quality of the musical experience at the Reid concerts reflected the quality of the programme notes provided. Extensive notes were provided by Thomson, Oakeley and Tovey while Niecks included essays on the genre and the works and their concerts were well received. Bishop, however, offered only titles of works and texts for vocal items and he gave only two concerts in 1842 and 1843 that were less popular than the inaugural concert in 1841. From

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<sup>2</sup> Figures taken from the Reid concerts database (accessed 20.07.17).

<sup>3</sup> For examples of the changes in balance between 1841 and 1941, see Appendix 12.1.

the evidence in the 1861 programme it appears that Donaldson offered only details of works with movement titles and his concerts were considered disappointing by the public.

The programme books acted as a source for notes and articles offering criticism and comment on the concerts endorsed by the Professors of Music, unlike the newspaper and journal articles over which they had little control. These books gave details of the music to be played but offered little information about the performers and only rarely information about the composers. Additional material in respect of the concerts, including small points of general interest to the public or to the researcher but not important to the professor at the time, has been found in the supporting documents, letters and newspaper reviews. The professional judgement and academic values of trust, fairness, responsibility and detail applied by each professor to their concert programming is evident throughout this thesis.

The underlying linguistic and musical patterns and features of the music performed were described in detail in the analytical programme notes provided by the Professors. This study has identified one work which offers comparison of the writings of Thomson, Oakeley and Tovey in the notes each wrote for Weber's overture, *Oberon*. Their different approaches to this task are shown in the programme notes for the Reid concerts in 1841, 1873 and in the second season of Reid Orchestral concerts in 1917.<sup>4</sup> Thomson's approach was simple and clinical, giving the key as D major, the form as 'Symphonic' and the time signature as C.T. [Common Time], in a paragraph outlining the themes of the work and describing Weber's mind as 'teeming with poetry and passion'.

Oakeley described the overture as a 'construction' and likened it, for 'colouring, characteristic and poetical feeling', to an 'artful mosaic of elements, unparalleled excepting of the matchless Overtures of Beethoven' and his note offered musical examples including the call on the horn of the 'King of the Elfs'. His spirited and

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<sup>4</sup> RCPs 1841, 1873, and 1 December 1917.

descriptive picture of the work was complemented by historical information about the composer and Weber's conducting of the first performance at the Covent Garden Theatre in London, just a few months before he died in the city in June 1826. Tovey wrote three pages of text including background material on the librettist, a short discussion of Weber's other operas and, like Oakeley, referred to the sudden death of the composer at the age of 39. Although he did not include any musical examples Tovey described the work as 'a gorgeous masterpiece of operatic orchestration' and observed that the overture had been written after the opera. He also noted that Weber had identified 'three good ideas which he promptly turned into traits of genius'. These interpretations give insight into the information the Professors wished to convey to their respective audiences and their individual thoughts on the need (or not) for details about the work and any supplementary information.

### 8.3 Financing the concerts

The finances associated with the Reid concerts were based on the allowance made available from the Reid Bequest, and the fragility and unreliability of this funding caused much disquiet and distress to the Professors of Music. Expectations of the responsibilities of the new role of the Professor of Music were negotiable, but the provision of the annual commemoration concert was not: it was a condition of the bequest. All of these Reid concerts should have been unencumbered by commercial considerations due to the guaranteed income from the Reid bequest, however, as has been demonstrated, this income was insufficient to meet the demands of the Professors as the number of concerts increased. It has been shown that for each Professor the music presented at the concerts was more important than the popularity of the performers or of the individual works performed. The commercial aspects were a consideration, but it was never a requirement for the Reid concerts to make money.

The inference in the phrasing of the terms in the codicil suggested that the costs of the annual concert(s) should be met by a contribution from the bequest, but the findings show that this was not always the case. For the inaugural concert additional consideration had been made for a large-scale event, but for subsequent concerts with income from ticket sales, the Principal and Professors found ways to reduce the allocation to the concert and use the funds from the bequest for general University expenses. This behaviour was thwarted by Donaldson's legal challenge to establish a structure for the funding of the Chair and the concert for which the sum was fixed at £300 in 1855. This figure was accepted and confirmed but not increased by the Scottish University Commissioners, when the Faculty of Music was established in 1893.

The findings provide evidence that the decision by Niecks not to make use of the full allocation of £300 and instead to spend an average of £180 each season had consequences for his successor Tovey. Tovey started with modest ambitions for his concerts but when he established the Reid Orchestra in 1916 additional sources of funding had to be found. He also further expanded the number of concerts in support of his teaching, and it would have been unreasonable to expect that the Reid Bequest would cover all related costs. Tovey had to fight for money from class fees alongside the lesser allocation from the Bequest. It could be argued that the Festival concerts (introduced by Oakeley) and the Sunday concerts (introduced by Tovey) provided some cross-funding for the Reid concerts. This was true to some extent but otherwise the professors had to manage on limited income and goodwill from friends and supporters based on the strengths and qualities of the musical performances.

It was expected that, with the contribution from the bequest plus income from tickets sales, the Reid concerts would cover costs with any modest profit being taken forward to the following season. For Tovey, this proved to be a false hope and he was forced to ask Patersons to take some of the financial risks for the early Reid Orchestra concerts in 1917 and 1918. When this arrangement faltered in 1919 Tovey



appealed to the generosity of the Edinburgh public for support in the form of guarantees against loss and he was successful in achieving such guarantees. Pressure on Tovey's concert finances was eased with the setting up of the Reid Symphony Orchestra Society in 1924 and the Reid Orchestra Endowment Fund to supplement the funds from the Reid Bequest.

Scrutiny of the financial accounts of the concerts from 1841 onwards give a picture of the fees paid to soloists over an extended period. As a result, we now know that leading artists at the Reid concerts in the nineteenth century commanded fees higher than most of their counterparts in the early twentieth century. However, it is perhaps unwise to rely on money as a measure which, as Wolf suggests, could be 'viewed as a distorting influence, rather than an explanatory phenomenon or as a means of examining value'.<sup>5</sup> The solo artists at the Reid concerts were paid a mutually acceptable fee from the funds available at the time. The following table considers soloists fees at Reid concerts over an eighty-year period and gives insight into the rates being paid in these years and the move from payment in guineas to pounds:

1841	Maria B Hawes (alto)	50 guineas	3779 pounds
1871	Julius Stockhausen (bar)	50 guineas	4290 pounds
1892	Max Pauer (pno)	25 guineas	2354 pounds
1912	Edwin Lemare (org)	25 guineas	2116 pounds
1919	Guilhermina Suggia (vcl)	60 pounds	2166 pounds
1919	Jelly d'Aranyi (vln)	25 pounds	902 pounds

*Table 13. Examples of fees paid to solo artists at Reid concerts showing the approximate relative value in 2017.<sup>6</sup>*

These figures have been selected as a representative sample from the limited details about soloists' fees available in the records. In 1841 the allocation for the concert was £200 and in 1871 under Oakeley and in 1892 under Niecks it was £300 for one concert, plus income from ticket sales. For Niecks's series of historical concerts, this payment of 25 guineas to Lemare in 1912 was equivalent to about 20%

<sup>5</sup> Wolf, 'Promoting New Music in London, 1930–1980', 20.

<sup>6</sup> Approximate value 'Measuring Worth' <[measuringworth.com](http://measuringworth.com)> (accessed 23.04.17).

of Niecks's total spend on artists for the season of four concerts.<sup>7</sup> The payments to Suggia and d'Aranyi show the difference in remuneration to two leading instrumentalists of their day and their share of Tovey's expenditure of £221 11s on ten solo artists in season 1919–1920.<sup>8</sup> The accounts for the seasons from 1921 to 1941 list only the total fees to artists and do not itemise fees to individual soloists.

General Reid gave no details of his expectations for the commemoration event mentioning only the requirement for a concert to be caused. Victorian audiences were accustomed to concerts taking the form of a musical performance by one or more players before an audience and were often socially exclusive, open only to those who could afford the tickets and perhaps this was in part true of the Reid concerts.<sup>9</sup> Notices of the Reid concerts were usually placed in the local press but although many announced the names of the shops from where tickets could be obtained, they rarely gave details of the ticket prices and this practice could have contributed to lower audience numbers. The early Reid concerts asked 5s and when Oakeley re-established ticketed orchestral concerts in 1866 the ticket prices were set at 7s 6d., 5s and 3s with the top price shown as 8s in 1890. The following table shows concerts with similar ticket prices advertised alongside the 1893 Reid concert, and offers a comparison with these other city events:

Reid Concert 1893	Music Hall Tues 14 Feb. 1893	Single concert tickets: 8s; 6s; 5; 2s 6d; 2s and 1s.
Patersons Orchestral Concerts: The Scottish Orchestra	Music Hall, Sat 7 Jan. and Mon 23 Jan. 1893	Single concert tickets: 10s 6d; 7s 6d; 5s; 4s; 2s 6d; 2s.
Grand Concert: Madame Melba	Music Hall, Tues 24 Jan. 1893	Tickets, 6s, 5s, 4s, 3s, 2s, 1s.

*Table 14. Comparison of ticket prices for concerts in Edinburgh in 1893.*<sup>10</sup>

<sup>7</sup> Niecks's total spend on the season 1911–1912, including printing and advertising, was £166 10s. His spend on artists fees was £142. Historical concert accounts 1892–1914 Acc. 96/14. (Niecks accounts). There is no information on income from ticket sales during this period.

<sup>8</sup> The individual amounts are detailed in the accounts. Reid Orchestra accounts season 1919–1920. Coll-411/3/3/2.

<sup>9</sup> Bashford, 'Public Chamber-Music concerts in London, 1835–50', 20–22.

<sup>10</sup> Advertisements, *Scotsman*, 7 January and 18 January 1893, 1.

Between 1894 and 1914 the annual commemoration concert was part of a series of historical concerts at a charge of 10s 6d for the series.

Table 15 provides evidence that concerts similar to Tovey's Reid orchestral concerts presented in the same venue, had lower ticket prices, while the Scottish Orchestra concerts presented by Patersons are notable as their single tickets were almost twice as expensive as those for the Reid concerts. These were factors that contributed to the lowering of the status of the University concerts in the hierarchy of musical events in the city:

Reid Orchestral Concerts	Usher Hall Season 1924-1925	Series from £2 17s 6d to 10s Half-series from £1 10s 6d to 5s 6d Single concert tickets: from 5s 9d to 1s 6d
Patersons Orchestral Concerts: The Scottish Orchestra with Sir George Henschel	Usher Hall. Season 1924-1925	Single concert tickets: from 10s 6d to 3s.
Max Mossel Concerts:	Usher Hall 31 Jan. 1925	Single concert tickets: 3s 6d and 2s 4d.

*Table 15. Comparison of ticket prices for concerts in Edinburgh in season 1924-1925.<sup>11</sup>*

An indication of the ticket prices charged for the Reid concerts between 1841 and 1937 is provided in Appendix 13.10. Gleaned from leaflets, posters and advertisements, this evidence shows there was little difference in ticket prices over the century with tickets at 5s in 1841 and 5s 9d in 1937.

This thesis has identified that aspects of the funding of the Reid concerts under Tovey and the administration of the RSOS showed parallels to those faced by the Edinburgh Musical Society (EMS) in the late eighteenth-century. Jennifer Macleod records that the administration of the EMS concerts and control of the music performed, as a private organisation dependent on the patronage of the Society's members to fund its activities, was 'in the hands of amateurs'. In addition, although the Society employed professional musicians, it was suggested that the repertoire

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<sup>11</sup> Advertisements, *Scotsman* 31 January 1925, 1.

‘reflected more the aspirations of amateur players than professionals’.<sup>12</sup> By contrast the RSOS wanted to build a full-time professional symphony orchestra run by enthusiasts under the professional guidance of the Reid Professor of Music. Both organisations served the city well, in the case of the EMS for over seventy years (1727-1797) and in the case of the RSOS for at least twenty years. Together they had faced the challenges of survival in a changing social environment when their offerings of ‘serious’ music were proving less attractive to Edinburgh’s audiences.

## 8.4 Online Database

A significant contribution to this research project has been facilitated by the provision of an online database designed by the author. Research material, gathered for this study from printed programmes, newspaper and journal advertisements and reviews, has identified 740 Reid concerts presented by the professors and the known data have been used to populate the database. The design and creation of the Reid concerts database, described in detail in Appendix 14, has added a digital dimension to the findings in this thesis and facilitated ease of access to, and exploration of, the contents in the programmes and trends and patterns in the programming. This itemised database offers evidence of music and musicians at the Reid concerts over a 100-year period. The listed performers include conductors, soloists, ensemble members and lists of orchestral players and chorus members where these have been provided in the original source materials. The ability to assess and evaluate this large number of concerts quickly and efficiently using this resource, has provided a unique opportunity to study this long-established series of concerts and its relationship to music teaching at the University of Edinburgh. The resource also offers search facilities for comparison and contrast and provides maps showing the location of each venue used for the Reid concerts.

The database has evolved to include additional criteria as required by the research and has the capacity to raise many more questions than can be answered in

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<sup>12</sup> Macleod, ‘Edinburgh Musical Society’, 231-232.

this study. This resource affords opportunities for further interpretation and research of this valuable collection of documentary material with the potential for the data to be linked to similar local or national projects. It provides item level data for future comparison with printed lists such as those provided by Foster in respect of the concerts of the Philharmonic Society of London and Batley's record of Halle orchestral programmes from 1858 to 1895, and lists yet to be created.<sup>13</sup> The online archive of concerts presented by the BBC Proms is an example of a similar online database.<sup>14</sup>

The database is already being extended beyond 1941 with the intention to include all Reid concerts presented by the University of Edinburgh. This extension to the study of the first 100 years offers opportunity for further research into the story of the Reid concerts.

## 8.5 Cataloguing the sources

Another significant contribution of this research has been a greater appreciation of the sources on which it has been based. The University of Edinburgh Centre for Research Collections was the main source of material for this research project. Analysis of the papers of the professors and of the Reid Bequest was critical to the detailed understanding of the evolution of the Reid concerts. As a result of the transfer of materials from the Music Faculty building to the CRC in the University's main library in the early 2000s much of this evidence was dispersed across the collection. This proved a particular challenge in respect of the concert programmes and related materials. In the course of this study the available concert programmes have been brought together by the author in one archive collection for ease of access. Similarly, the papers of Donald Francis Tovey were boxed in a somewhat

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<sup>13</sup> Foster, *The History of the Philharmonic Society of London 1813–1912: A Record of a Hundred Years' Work*; Batley, *Sir Charles Halle's Concerts in Manchester*.

<sup>14</sup> BBC Proms: Proms performance archive.

<<http://www.bbc.co.uk/programmes/articles/3SsklRvCSPvfHr13wgz6HCJ/proms-performance-archive>>

random fashion for transfer between buildings. To assist with the research for this study the author was permitted to access and sort these papers, affording full sight of papers necessary for this thesis, and providing a new understanding of Tovey's contribution to the concerts. In due course these materials will be fully indexed and catalogued by qualified personnel but in the meantime, they are listed in general terms on the university catalogue and can be accessed by researchers.

The available documents in the CRC included financial records for several of the concerts amongst the Reid Bequest papers and new evidence of accounts for Niecks's concerts and Tovey's concerts. Recently accessioned testimonials in respect of Thomson's application to the Chair in 1839 and a list of applicants to the Chair in 1914 have also been identified. The concert programmes themselves contained valuable data that have been discussed throughout this thesis. These include the findings in the orchestral programmes presented by Oakeley which offered a surprisingly limited range of instrumental concertos. In addition, original documents were found away from the University in the city's public library. Three rare and previously unknown documents relating to the Reid concerts were located in boxes of mixed ephemera: a printed concert programme from 1861 and concert tickets from 1841 and 1842. Reid concert programmes for concerts presented by Oakeley between 1871 and 1891 are in the CRC but not those for the supplementary Festival concerts.<sup>15</sup> As mentioned in the introduction to Chapter 4, the city's music library is also home to the only known set of these Edinburgh [Reid] Festival programmes; their contents have been added to the database.<sup>16</sup>

## 8.6 Contribution of the Reid concerts to the Musical Life of Edinburgh

This thesis, supported by the online database, offers an introduction to the Reid concerts at the University of Edinburgh and an important collection of concert

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<sup>15</sup> With the exception of the Reid Concert in 1885.

<sup>16</sup> Edinburgh [Reid] Orchestral Festival concert programmes from 1871 to 1891 are available in the EPL Music Department, Music Box 18a.

programmes. It has contributed to the history of the University of Edinburgh and is a social and musical history of the concerts in the University from 1841 to 1941, identifying their place in the musical history of Scotland and of Europe. As this study has shown the Reid concerts from 1841 to 1941 were central to the musical life at the University and important to the city. Their significance was reflected in the demand for tickets, coverage of the concerts in the press and music journals and the publication of many of the essays and programme notes provided for the concerts by Niecks and Tovey. The educational relevance of the concerts was more important to all the Reid Professors than the popularity and familiarity of works and composers. A comment made in 1922 in respect of the orchestral concerts presented by Tovey could apply to all Reid concerts:

Every individual programme, while raised upon a clear artistic basis has yet a definite didactic purpose that is unmistakable and incontrovertible. It all constitutes the most exciting and entrancing form of education imaginable [...].<sup>17</sup>

The variety and novelty of works selected by the Professors is identified in this thesis through the remarkable body of Reid concert programmes. The Professors took account of music of the past, the present and the future and reflected their preferences without commenting on why anyone should choose to attend, to allow the music to be heard and for audiences to make up their own minds. The concerts were not always well attended but they fulfilled the requirement to keep the academic and educational aspects of musical experiences to the fore and to offer something different to the students and the Edinburgh concert-goers. While no attempt has been made to analyse individual concert programmes in detail or to include every programme, the known outline data have been transferred to the online database. By recording information about the Reid concerts in a digital online format, the historiography of the subject has been made accessible to a wider audience.

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<sup>17</sup> 'Toveyism', *SMM* January 1922, 83-84.

Reid concerts were, of course, not the only concert series to be promoted in the city over the 100-year period. It has been beyond the scope of this study to compare the Reid concerts with all the other concerts being given in the city between 1841 and 1941, well reported in the local press and magazines such as the *Scottish Musical Magazine* (1919-1929). These documents and the complete run of Paterson concert programmes (1887-1939), available in the CRC, offer scope for future research into the history of concert programming in Edinburgh. Other possible areas for further study include a comparison of the style and format of the Reid concerts at the University of Edinburgh with similar concerts presented by University Music Departments across the UK; a continued search for information about missing Reid concert programmes; a consideration of the local orchestral musicians who participated in the Reid concerts whose names were given in the programmes and are listed on the database and further analysis of the contents of the database itself. There is also scope for further investigation of the lives and activities of the Reid professors, particularly Professor Niecks, whose extensive journal articles deserve more scrutiny. This thesis has presented a preliminary investigation into the story of the Reid concerts and provides a basis for further research into the concerts both up to and beyond 1941.





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# Reid Concerts at The University of Edinburgh: the first 100 years, 1841–1941

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Fiona McCallum Donaldson



Volume Two

Thesis submitted in partial fulfilment of the requirements  
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# APPENDICES

The appendices in this volume should be read in association with the text in Volume One

## EDITORIAL NOTES

Currency: one pound (£) was equal to 20 shillings (s) and one shilling was equal to 12 pennies (d). One guinea was equal to £1 1s or 21 shillings.

### Concert programme data

Programmes identified in the text are given in Appendices 11.1, 11.3, 11.4 and 11.10. The selections from the concert programmes have been transcribed from the available programmes and other documentary evidence. For consistency of presentation the layout of the programmes, dates, times and venues are standardised, although in the original programmes the names of the performers were often centred. (This centring has been shown in the sample programmes between 1841 and 1865 in Appendix 11.1). The names of the composers are given in italics to make them more easily identifiable. No attempt has been made to change the many inconsistencies in the listings. These include:

- Mention of Part I, Part II etc. —or not.
- Use of the word 'Programme' —or not.
- Numbering of items —or not.
- Bold to identify type of work —or not.
- Descriptions of works —full form, shortened form(s), English, original language etc.
- Names of composers as full name or initials and surname, e.g. J. S. Bach or S. Bach.
- Names of performers e.g. —Professor Tovey, Professor Donald Tovey, Professor D. F. Tovey.
- Designation of artists e.g. Professor Tovey – conductor and solo pianoforte or pianist and conductor.
- Mention or indication of interval (sometimes with length in minutes) —or not.

All repertoire related figures were taken from the Reid concerts online database on 30.11.17. <<http://www.reidconcerts.music.ed.ac.uk>>



# APPENDICES

## GENERAL 8

1:	Introduction in 1841 College Concert Book of Words.....	8
2:	Words to 'Put the Gown upon the Bishop' .....	9
3:	Words to 'In the garb of old Gaul' .....	10
4:	Papers related to Reid Bequest litigation proceedings.....	11
4.1:	Opinions of Ward and Anderson, 12 November 1842.....	11
4.2:	Reid Trustees Memorials of 26 February 1848 .....	13
4.3:	Response 8 December 1848 .....	15
4.4:	Extract from interim interlocutor document of 30 May 1855 (issued in advance of the final interlocutor of 7 July 1855).....	16
5:	The University of Edinburgh Calendar (1866–1867): Theory of Music.....	17
6:	Extracts from 'Regulations for the Reid Professorship' (January 1893).....	18
7:	List of candidates for the Reid Professorship of Music in 1914.....	19
8:	Publicity notices for seasons 1921–1922 and 1925–1926 .....	20
9:	Extract from RCP 11 February 1926: Tovey on the subject of programme notes.....	22
10:	Extract from RSO Appeal document 1935 .....	23

## REPERTOIRE 24

11:	Reid concert programmes and related materials .....	24
11.1:	Selected concert programmes 1841 to 1865.....	24
11.2:	Selected orchestral repertoire from the 14 Crystal Palace concerts in London (1867–1868). .....	43
11.3:	Selected concert programmes 1866 to 1891.....	43

11.4: Selected concert programmes 1892 to 1914 .....	69
11.5: Programme of Fétis 1832 concert .....	117
11.6: Historical concerts (1894–1914) .....	118
11.7: Historical concerts featuring Henri Verbruggen .....	122
11.8: Fanny Davies letters 1902 .....	123
11.9: Composers featured by Niecks, living at date of performance. ....	124
11.10: Selected concert programmes 1914 to 1939 .....	125
11.11: Comparison of Inaugural Reid Orchestra programme 1917 and 21 <sup>st</sup> anniversary programme 1937 .....	198

## ANALYSIS OF PROGRAMMING 199

12: Programming patterns.....	199
12.1: Balance of programming at Reid concerts between 1841 and 1941 .....	199
12.2: 25 composers most programmed between 1914 and 1940 .....	200
12.3: Scottish composers heard at Reid concerts between 1914 and 1941 .....	201
12.4: 25 composers most often programmed at Reid concerts between 1841 and 1941.....	202
12.5: 10 composers most often programmed at Reid concerts (with dates). ....	203
12.6: 30 most performed works at Reid concerts between 1841 and 1941 .....	204

## FINANCES 205

13: Extracts from Reid concerts finances 1841–1937 .....	205
13.1: Funding made available from Reid Fund for the Reid concerts 1841–1849	205
13.2: Extracted from income and expenditure for the Reid concert in 1871.....	206
13.3: Examples of fees paid by Niecks to performers between 1892 and 1914: ..	207
13.4: Concert expenses extracted from Reid concert accounts (1915–1916):.....	208



13.5: Ticket prices for Reid Orchestral concerts in May 1917 and December 1917 to March 1918.....	208
13.6: EAMU Terms for Casual Engagement (c.1916–1917).....	209
13.7: Examples of fees offered to soloists for the last season of Reid concerts in the McEwan Hall in 1919–1920 and the first season in Usher Hall in 1920–1921.....	210
13.8: Comparison of Reid Orchestral concerts income and expenditure (1921–1922 and 1922–1923).....	211
13.9: Comparison of Reid Orchestral concerts income and expenditure (1925–1926, 1935–1936 and 1939–1940).....	212
13.10: Examples of Reid concert ticket prices between 1841 and 1937.....	214

## REID CONCERTS DATABASE 215

14: Reid concerts database design.....	215
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# GENERAL

## 1: Introduction in 1841 College Concert Book of Words

### INTRODUCTION COLLEGE CONCERT IN CONFORMITY WITH THE BEQUEST OF GENERAL REID

General Reid, who died in 1807, left the reversion of all his property, in the event of his daughter dying without issue, to the Principal and Professors of the University of Edinburgh, on condition that a Professorship of Music should be founded in the University, and endowed out of the Fund accruing from his Bequest. Among other instructions contained in his will, he directs that a Concert shall be held annually on his Birth-day, under the superintendence of the Professor of Music, at which certain of his own compositions should be performed, 'with a view to keep his memory in remembrance,' as well as 'to shew the taste of music about the middle of last century.' In compliance with the Testator's instructions, and in order to give full effect to the general purport of them—namely, the encouragement and improvement of the musical taste of his countrymen—the Senatus Academicus, as soon as the administration of the Reid Fund was transferred into their hands by the General's Executors, directed Mr Thomson, the Professor of Music, to take steps for celebrating General Reid's Birth-day, in the present year, according to the terms of the Bequest; and being desirous, that upon this, the first occasion of fulfilling his wishes, the Concert should be conducted on a scale worthy of his munificence to the University, they determined that it should be opened amply to the Public of Edinburgh, and at the same time they placed a sum of £200 at the disposal of the Professor, in addition to the proceeds of the sale of tickets at the usual price for ordinary Concerts.\*

The Senatus, in conformity with the recommendation of the Professor of Music, were of opinion, that the declared wishes of the Testator, and the approbation of the Public, would be best secured by combining, with one act of the usual style of Concert Music, a selection from some of the noblest productions of the great Masters of Sacred harmony, who flourished during last century, along with those of an earlier as well as later date.

.....

\*The Professors desire it to be understood, that the whole amount of these sums is to be expended on the Concert; and that in order to apply as large a fund as possible for the purpose, they have not reserved any right of entry for their families or friends.

## 2: Words to 'Put the Gown upon the Bishop'

What a dreadfu' steer  
The fowk are makin' here  
To fin' a proper man our music to dish up;  
It's vera clear to a'  
We're no Episcopa',  
But we may put the gown upon the Bishop.

Ance let's get him down  
Amang us i' the toun,  
We'll get wark eneuch our auld springs to fish up:  
The Scottish sangs will then  
Be popular again  
Gin ance they put the gown upon the Bishop.

He's no the man, we're sure,  
To mak't a sinecure,  
Or talents sic as his in indolence to hush up;  
The best amang us, then,  
Frae him micht something ken,  
Gin ance they put the gown upon the Bishop.

The vacant Chair to fill,  
Requires nae little skill,  
There's nae want o' that in him whom we wish up;  
We canna then do less  
Than drink to his success-  
May they sune put the gown upon the Bishop.

*Parody written by Mr Joseph Ebsworth for the occasion of the Edinburgh Harmonists Society dinner, August 1841.*

### 3: Words to 'In the garb of old Gaul'

In the garb of old Gaul, with the fire of old Rome,  
From the heath-covered mountains of Scotia we come;  
Where the Romans endeavoured our country to gain,  
But our ancestors fought, and they fought not in vain.  
Such our love of liberty, our country, and our laws,  
That like our ancestors of old, we stand by freedom's cause;  
We'll bravely fight, like heroes bright, for honour and applause,  
And defy the French, with all their arts, to alter our laws.

No effeminate customs our sinews unbrace,  
No luxurious tables enervate our race;  
Our loud sounding pipe bears the true martial strain,  
So do we the old Scottish valour retain.  
Such our love, etc.

As a storm in the ocean when Boreas blows,  
So are we enraged when we rush on our foes;  
We sons of the mountains, tremendous as rocks,  
Dash the force of our foes with our thundering strokes.  
Such our love, etc.<sup>1</sup>

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<sup>1</sup> RCP 1843.

## **4: Papers related to Reid Bequest litigation proceedings**

### **4.1: Opinions of Ward and Anderson, 12 November 1842**

The directions in the will and codicil as to the concert are very vague and indefinite and a large measure of the discretion is consequently vested in the Trustees. It is plain that one of General Reid's favourite objects was the encouragement of a taste for music in Scotland; and the power given to the Trustees will be liberally construed in so far as exercised for the attainment of that end.

The only points on which the directions are precise are that there shall be an annual concert under the superintendence of the Professor of Music – that the performances of some of the General's own compositions shall be introduced in the course of it. And that the expenses in so far as requisite shall be defrayed not from the salary of the Professor but from the Trust funds. These are imperative. But as regards the place where the concert is to take place, the number and description of performances and the rules of admission these are left entirely to the discretion of the Trustees and we hold that it is in the power of a majority of the Trustees to determine whether the concert is to be open to the public or limited to students. Whether it is to take place in University or the Assembly Rooms and whether a small or a large sum is to be allowed for the expenses of it. In the absence of all specific direction in the will and codicil as to these points we are of opinion that a court of law should not interfere with the resolution of the majority except in the case of a gross and palpable abuse.

It is not within our province to point out to the Trustees what course it may be most expedient for them to adopt. This is a pure matter of prudence and discretion of which by the will they themselves are appointed to be judges. But we may say generally that we are of opinion that the Trustees are not exceeding their powers in giving their sanction to concerts similar in all respects to those which have already taken place.

We have thought it better to explain in one connected answer the views which we entertain as to the import and legal effect of General Reid's Will and Codicil and we shall only advert very shortly to the Queries in detail.

Queries for the majority

1. We are of opinion that it is not necessary that the concert shall be held in the University.
2. We are of opinion that the Trustees cannot be compelled to admit any class of members in the University gratuitously.
3. But the Trustees are entitled to admit members of the public to the concert if they think proper to do so.
4. We have no doubt that they are entitled to charge a reasonable price for the admission of the public including members of the university and to pay the

deficiency from the Reid Fund provided always such deficiency be kept within reasonable limits.

5. We can see no objection to the Reid Concert being given in connection with others provided always that no additional expense is thereby occasioned to the Reid fund.

6. We are of the opinion that the Trustees are entitled to fix the allowance to be made for the concert and to insist on specimens of the General's music being introduced in the course of the concert. But we think that subject to these limitations all the details and other arrangement ought to be regulated by the Professor of Music.

#### Queries for the minority

1. We do not think that the will and codicil indicate or intend to indicate any precise or definite sum as the allowance to be made for the concert. The Trustees in this as in all other matters must exercise a sound and reasonable discretion.

2. We are of opinion that the Trustees are fully warranted in applying certain portion of the Reid Fund annually to the expenses of a concert although such a concert be not of an academical character.

3. Although it takes place beyond the College precincts.

4. Although considerable expense be incurred in furnishing accommodation for the public ...

5. We see no objection to the best vocal performers being engaged so as to make the concert worthy of the memory of General Reid. Care being always taken that the expenses are not lavish or extravagant.

6. As little can we see any objections to the expense being partially defrayed by the sale of tickets to the public.

7. We are of opinion that according to the sound construction of the codicil the object of the concert is not merely to show the taste of music about the middle of the last century but to provide for the annual performance of a concert worthy of General Reid's memory, in the course of which specimens of his own contributions are to be introduced illustrative of the music of the last century.

8. We think it extremely doubtful whether the expenses of more than one concert could be taken annually from the Reid fund. But this point is not without difficulty.

9. We are of opinion that the concert must be held on General Reid's birth-day unless it occurs on a Sunday in which case another day may be substituted

10. We are of opinion that the Trustees have full powers to regulate the general amount of expenditure and to fix the sum to be allowed for the concert on each occasion.

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The opinion of A. Wood and Adam Anderson  
Edinburgh 12 November 1842

## 4.2: Reid Trustees Memorials of 26 February 1848

[...] On the one hand Professor Donaldson maintains that in point of right the style and consequently the expense of the concerts are matters which should be regulated by the Professor of the Theory of Music as much as any department of his professional duty and demurs to the doctrine that the Professors have a right to limit that expense.

Professor Donaldson further objects to the proposal to make the concert a public one and to defray part of the expenses from the sale of tickets on the ground that General Reid's will is obviously no authority for such a course and that the instructions in the Commission of the Professor of Music are diametrically opposed to it. He accordingly maintains that the Professors cannot validly make any rule authorising the admission of the public to the concert by the sale of tickets because any regulation for that purpose would be in direct variance not only with the regulation of the Patron contained in the Commission of the Professor of Music but also with the original conditions of the endowment in General Reid's will.

On the other hand a committee appointed by the Principal and Professors have reported to the following effect:- (1) that it seems clear that the Principal and Professors are bound to see that the concert is given in conformity with the will of General Reid whether expressly declared in his will or deducible from the general tenor of it and also that as the sole administrators of the trust fund they are entitled after consultation with the Professor of Music to say what is a reasonable sum for defraying the expenses of the concert; and with due allowance for contingencies to assign a limit beyond which any excess of outlay shall not be charged to the funds of the Trust. (2) That in the event of the Professor of Music entertaining any doubt that this is the correct view of the relations subsisting between him and the Trustees with respect to the concert the question should be submitted to the opinion of eminent counsel. (3) That the committee are of opinion that the admission of the public to the concert by the sale of tickets (as was done in 1841, 1842 and 1843) is both legal and expedient and advise the Trustees to recommend to the Professor of Music that a fair experiment with this view should be made next year. (4) That if the Trustees adopt this recommendation and Professor Donaldson assents to their wishes there must always be some uncertainty as to the cost of the concert but that past experience affords strong security that the charge upon the Trust fund shall not exceed £200, the sum originally voted in the distribution of the interest of the Fund. (5) That if on the other hand Professor Donaldson declines to adopt the recommendation of the Trustees and insists on admitting the public gratis, the committee are of the opinion that every object attainable by such a concert may be obtained at an annual charge of £100 and if Professor Donaldson entertains any doubt that the Trustees possess the power to so limit the expense in such circumstances the committee recommend that the Trustees shall take the opinion of

counsel on the subject for their and his guidance.

The memorialists have not as yet come to any determination on the conflicting views thus entertained by the Professor of Music and the Committee but the following resolution was unanimously agreed to. That Mr Cook be directed to take the opinion of two eminent counsel on the subject of the rights and duties of the Reid Trustees and the Professor of music respectively in regard to the concert and to submit the following:

Queries.

I. Whether the Trustees are entitled to assign a limit to the expenses?

II. Whether the plan of defraying part of the expense by the sale of tickets to the public as at variance with the terms and intentions of General Reid's will or the regulations of the Patrons, contained in the Act of institution of the Chair and the Commission of the Professor of Music?

III. Whether supporting such a plan to be legal, the question of the expediency rests solely with the Professor of Music or whether he may be controlled in that matter by the Trustees?

IV. Whether for making such regulations as the Trustees are entitled to make regarding the concert the concurrence of a majority of their whole number is necessary, or whether it is sufficient that such regulations be approved of by the majority of those present at a regular meeting called for the purpose?

The opinion of counsel is requested upon the matter contained in the above memorial and upon each of the different queries contained in the above resolution of the Reid Trustees. The attention of counsel is particularly requested to the circumstance that in 1842 when the opinion following referred to was taken from the Dean of Faculty (Wood) and Mr Anderson, the then Professor of Music (Sir Henry Bishop) entertained the same views with the majority of the Professors and joined them in wishing a public concert whereas (whatever may be the opinion of the majority of colleagues) the present Professor of Music is not desirous to make the concert a public one and the memorialists will be further obliged by Counsel favouring them with any suggestions which may occur to them, upon the perusal of the above memorials for their regulation relative to the Annual Concert.

---



### 4.3: Response 8 December 1848

#### Opinion

1. We are of the opinion that the Trustees are entitled to fix the sum to be allowed to the Professor of Music for the purpose of giving the annual concert, directed by General Reid's will to be given on the anniversary of his birthday. They will be subject to the control of the Court if they abuse the discretion thus committed to them in a way to defeat the object of the Testator; but with this qualification we entertain no doubt of the power of the Trustees.

2 & 3. We think doubts may be entertained how far it is consistent with the directions of the codicil that any part of the expense of the concert should be defrayed by the sale of tickets. The professor of Music is directed to 'cause a concert of music to be performed' and 'the expense of attending the concert to be defrayed from the general fund left by me to the College and not from the salary to be paid to the Professor'. It rather appears to us that the Testator did not contemplate or desire that pecuniary aid should be obtained from any other source than the general fund. But whatever may be the thought of the abstract legality or illegality of the practice or proposal of selling tickets no question could very well be raised on the subject if the Trustees and the Professor were agreed as to the expediency of selling tickets as they appear to have been formerly. The practical difficulty at present arises from the Professor declining to superintend the performance of a concert of music the tickets for which are to be sold. We are of the opinion that the Trustees cannot compel him to do so and that the Professor will sufficiently discharge his duties under the codicil by causing a concert of Music to be performed at the expense of the general fund exclusively by the amount of money to be allocated for the purpose being previously fixed by the Trustees.

4. The will having made no provision for the number of trustees to constitute a quorum and containing no power to the mere majority assembled at a meeting of Trustees to act on behalf of the Trust and hence the Estate; we are of the opinion that nothing can be effectually done by the Trustees without the concurrence of the majority of their whole number. It is not, however, necessary that the concurring majority should be personally present at a meeting. It is sufficient that they should concur in doing the act or granting the authority required; whether it be the signing of a deed or directing the payment or disposal of money or any similar proceeding. The opinion of Duncan McNeill and John Inglis, Edinburgh, 8 December 1848.

4.4: Extract from interim interlocutor document of 30 May 1855  
(issued in advance of the final interlocutor of 7 July 1855).

Joint Minute for the Parties  
in the action at the instance of  
THE LORD PROVOST, MAGISTRATES, & COUNCIL  
OF THE CITY OF EDINBURGH  
AGAINST  
THE PRINCIPAL AND PROFESSORS OF THE UNIVERSITY OF EDINBURGH,  
Trustees of General Reid's Fund

PATRICK GRAHAM, W.S., Pursuers' Agent  
W. & J. COOK, W.S., Defenders' Agents  
MR LINDSAY, Clerk

JOINT MINUTE FOR THE PARTIES  
IN CONJOINED PROCESSES  
THE LORD PROVOST, MAGISTRATES, and COUNCIL of  
the CITY OF EDINBURGH, - Pursuers;  
AGAINST  
THE PRINCIPAL AND PROFESSORS OF THE UNIVERSITY OF EDINBURGH,  
Trustees of General Reid's Fund, - Defenders;

Boyle, for the defenders, excepting Professor Donaldson, stated that, of this date, an interlocutor was pronounced by your Lordships, finding 'That, according to the true construction of General Reid's will and codicil, when taken as a whole, the defenders are bound to set apart, and to invest and secure as a separate and specific trust fund such a sum as may be ascertained to be suitable and requisite, not only for securing payment of the salary to a professor of the theory of music in the college [sic] or University of Edinburgh, in all time coming, but also for effectually establishing and maintaining a professorship of music in the said college or university.' By the same interlocutor your Lordships remitted back to the Lord Ordinary to proceed farther as may be just, with power to determine all questions of expenses. That all parties acquiesced in this interlocutor...

## 5: The University of Edinburgh Calendar (1866–1867): Theory of Music.

The Lectures delivered have hitherto embraced the following subjects:-

The nature and production of musical sounds, accordant and discordant.

The laws of harmonics, with an exposition of how far the theory of Music, as taught by the best theorists, is deducible from, and in accordance with, these laws.

In teaching the Theory of Music, general rules are laid down, including methodical composition in the different counterpoints with a critical analysis of the works of the great masters.

A course of Lectures, probably on Harmony and Counterpoint, etc., will be delivered by the Professor of Music during the ensuing Session. The class will meet in the afternoon, either at three or four o'clock.

(1) The Lectures during the ensuing Session will be on some of the following subjects:-

The History and Development of the Art and Science from the Middle Ages, and the invention of Notation and Counterpoint to the present time; the various schools and styles of Music; the instruments in modern use; or on the works of the Great Masters.

(2) Opportunity will be afforded for the formation of a Choral Class.

(3) Separate and individual instruction in Organ or Pianoforte playing may be afforded to a certain number of students. To these, and to the Choral class, the Theory of Music will be practically imparted.

The lecture hour will probably be at four o'clock.

## 6: Extracts from 'Regulations for the Reid Professorship' (January 1893)

The Faculty of Music

As part of the conditions of the Ordinance made by the Scottish Universities Commissioners for the Reid Professorship in 1893 it was ordained:

II. The Professor of the Theory of Music appointed under the Will and Codicil of General John Reid shall hereafter be designed [sic.] as the Reid Professor of Music.

V. Notwithstanding anything contained in the judgement of the Court of Session of the date of 7<sup>th</sup> July 1855, by which it was decided that the sum of £100 should be paid annually to the Professor of Music for the purchase of instruments and apparatus, as also for their wear and tear, and the sum of £200 to be applied to be applied to meet the expenses of assistants and other expenses in connection with the duties of the said Chair, and by which it was further decided that the sum of £300 should be annually allotted and applied for the concert directed by General Reid to be given on the 13<sup>th</sup> February in each year, the said sums of £100, £200 and £300, less £80 appropriate to increase the Professor's salary or £520 in all shall [...] be annually employed by the University Court in such proportions and in such manner as they shall think fit [...]

3. subsidising such orchestral or other concerts, organised and conducted by the Professor, or under his supervision, as the University Court, after consultation with the Senatus, shall consider to be useful for the students of the class illustrating the subjects of the lectures, and calculated to promote the scientific study of music.

VI. In the event of the exercise of the power conferred in sub-section 3 of the preceding section of this Ordinance, it shall, so far as possible, be arranged that one of the said orchestral concerts shall take place on the 13<sup>th</sup> day of February (being the anniversary of the said General Reid). Or the first lawful day thereafter, and the programme performed at such concert shall include a selection of the music directed to be played at the annual concert mentioned in the Codicil to the Will of the said General Reid.

VII. This Ordinance shall come into force at the beginning of the First Academical year after the date on which it is approved by Her Majesty in Council.

## 7: List of candidates for the Reid Professorship of Music in July 1914

1. Duncan, Edmonstoune, Sale, Cheshire.
2. Forsyth, Cecil, M.A. (Edin.), London.
3. Gale, Clement, R., New York.
4. Hull, A. Eaglefield, D. Mus (Oxon.), F.R.C.O., Principal of Huddersfield College of Music.
5. Kitson, C.H., M.A. (Cantab.), D. Mus (Oxon.). F.R.C.O. (Hon.), Dublin.
6. MacCunn, Hamish, London.
7. Miller, Harry Colin, M.A. (Glas.), Mus.Bac. (Lond.), Glasgow.
8. Mills, Charles H., Mus.Bac. (Edin.), Mus.Doc. (McGill Univ.) F.R.C.O., Professor of Music and Director of the School of Music, Illinois.
9. Ross, William Baird, D. Mus (Oxon.), F.R.C.O., Edinburgh.
10. Shirlaw, Matthew, Mus.Bac (Edin.), Mus.D. (Edin.), F.R.C.O., Edinburgh.
11. Torre, Paul Della, Edinburgh.
12. Tovey, Donald Francis, B.A. (Oxon.), Englefield Green, Surrey.
13. Westerby, Herbert, Mus.Bac. (Lond.), F.R.C.O., Kirkcaldy.

Extracted from University of Edinburgh Court Minutes 8 July 1914

## 8: Publicity notices for seasons 1921–1922 and 1925–1926.

### THE REID ORCHESTRA

Conductor—Professor TOVEY

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All music-lovers, who have studied on the Continent, deplore the absence in this country of good local orchestras, such as exist or existed in all the larger and many of the smaller towns of Central Europe. It was to repair this deficiency, and at the same time to provide the University with an instrument whereby the study of orchestration could be made a real, living thing that, in 1916, Professor Tovey with the aid of the Amalgamated Musicians' Union, formed this orchestra of Scottish players

The noteworthy features of the Reid Orchestra are, in brief, as follows:

1. It is composed of local musicians
2. It is the only symphony orchestra in the country that has a definite educational function
3. It already possesses a large repertoire, and is steadily growing in numbers experience, and versatility.
4. Its conductor—Professor Tovey—and its committee enjoy, in a remarkable degree, the sympathy, whose artistic and financial status it enhances in a manner otherwise unattainable.
5. It does not perform for profit. Its conductor is unpaid, and the net takings of the concerts will be devoted to the extension of the orchestra and the enhancement of the well-being of its members.
6. Its concert programmes are artistically ideal and are equalled in interest and catholicity of selection only by some of the leading orchestras of England and the Continent.
7. The charges for admission are so moderate as to place the enjoyment of the concerts within the reach of all. —

From '*The Student*' of 26<sup>th</sup> January 1921.

## Publicity notices for seasons 1921–1922 and 1925–1926 (cont.)

Reid Symphony Orchestra: The Committee of the Reid Symphony Orchestra has pleasure in announcing that arrangements are now being made for a similar Series of Concerts on Thursday evenings next season.

It is hoped to secure the services of a number of Eminent Artists, including the well-known Composer and Conductor, SIBELIUS, and the distinguished pianist, DOHNANYI.

The Committee has already been fortunate enough to arrange for the appearance on Thursday 10th December 1925 of Señor PABLO CASALS, the great 'Cellist.

It is quite remarkable that a purely local Symphony Orchestra should have presented with increasing artistic success in the initial years of its existence the long list of important orchestral works which is appended to this evening's programme. The value of the work thus done by Professor Tovey can hardly be over-estimated, and confident appeal is therefore made for the increased public support upon which the maintenance of these concerts must ultimately depend.

Applications for Hon Membership and Subscriptions should be sent to Mr William Taylor, Hon. Treasurer, 74 Hanover Street, Edinburgh.<sup>2</sup>

March 1925

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<sup>2</sup> Publicity leaflet inserted in the programme book for the Reid orchestral concert on 12 March 1925.

## 9: Extract from RCP 11 February 1926: Tovey on the subject of programme notes

In the printed programme Tovey wrote the following words:

With the performance of the First Symphony, the Reid Orchestra has now achieved the study of all the nine symphonies of Beethoven, and the above analysis accordingly completes a series of essays on Beethoven's Symphonies which it will be convenient to collect in book form. As it is impracticable to stereotype the printing of analyses of works frequently performed at these concerts, and as classics like Beethoven Symphonies require either an extensive discussion or an assumption that everyone knows them by heart, the expense of reprinting my larger essays at these concerts is becoming serious. On the other hand, the essays are required as much by the students in the Faculty of Music as by the general public, and it is accordingly proposed, in future, that when the Reid Orchestra has completed the orchestral works of Beethoven, of Brahms and representative Symphonies and Concertos of Mozart, the essays should be collected in book form and thus made available to the public without incorporation in the Concert Programmes. In so incorporating the essays, a tabular analysis quoting all the themes of each work will be printed, and this will be given whenever it is required for the purposes of a Concert Programme.



## 10: Extract from RSO Appeal document 1935

### EDINBURGH AND THE REID SYMPHONY ORCHESTRA

#### AN APPEAL

Edinburgh has always prided herself on being a centre of learning and of culture. So far as musical culture is concerned, Edinburgh is acquiring a growing reputation which is due in no small measure to the splendid work carried on in the City by the Reid Professor of Music—Professor DONALD TOVEY—and the Reid Symphony Orchestra. It would be a misfortune to the best interests of the City if this reputation cannot be maintained and enhanced. It cannot be maintained without adequate financial support, and it is urgently necessary that this should be forthcoming

It may be said that a local symphony orchestra is merely a luxury. That is quite an erroneous idea. Such an orchestra is of immense cultural value. It tends to create a healthy atmosphere in which music can flourish and permeate the life of the community with its civilising influence. It is a medium of education, a source of the rarest pleasure to music lovers and an attraction to visitors. It is a necessity, not only for the training of players and of teachers, but for the proper maintenance of the honourable profession of musicians.

The existence of such an orchestra provides not only for Edinburgh, but the Scotland the material upon which material associations, instrumental or choral, churches, schools, and the like may draw for a large or small orchestra or for chamber music, with assurance of a high standard of performance.

The following are the main lines of the policy of the Reid Symphony Orchestra;

- A. To keep a wide and representative range of classical music constantly before the public.
- B. To keep the public in touch with the most recent developments in modern orchestral music.
- C. To provide in a number of Sunday programmes lighter classics and repeat performances of some of the works which have appeared earlier in Reid programmes. This provides invaluable opportunities for students and others at minimum costs.<sup>3</sup>

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<sup>3</sup> Andrew Grierson, 'Edinburgh and the Reid Symphony Orchestra: An Appeal,' (Edinburgh: Reid Symphony Orchestra Society, 1934).

# REPERTOIRE

## 11: Reid concert programmes and related materials

### 11.1: Selected concert programmes 1841 to 1865

*(Transcriptions of concert programmes and information extracted from newspaper reports of concerts mentioned in the text of the thesis – see Editorial notes, p. 3)*

#### [Reid] College Concert

**Friday, February 12, 1841, 7.00 pm, The Assembly Rooms**

The following vocal performers have been engaged:

Miss Maria B. Hawes (Her first appearance in Scotland) and  
Mr Machin (both of the London Philharmonic and Ancient Concerts and Grand  
Musical Festivals)

and

Mrs Bushe,

also

Miss Smith, Miss J Smith, Mr Shrivall, Mr Saunders,  
(All of the Theatre Royal, by the obliging consent of W. H. MURRAY, Esq., who has  
also kindly permitted the attendance of his Orchestra)

and

Mrs Cooper

Mr Jackson

Mr Müller - pianoforte

Mr C Hargitt - organ

Leader of the orchestra: Mr Loder

(One of the Directors and Leaders of the London Philharmonic Society)

Leader of the violoncellos (from London): Mr Bonner

Chorus Master: Mr Jackson (Director of the Edinburgh Choral Society)

The whole will be under the Direction of Professor Thomson

#### Part I

**Overture** in A minor, (Oratorio of Saint Paul) ... *Mendelssohn*

**Quartett and chorus** in G - 'Lord of Heaven,' ... *Haydn*

Mrs Cooper, Messrs Jackson, Shrivall and Saunders

**Air** in E flat - 'He was despised,' (*Messiah*)... *Handel*

Miss Maria B. Hawes

**Chorus** in D - 'Te Deum Laudamus,' (*Te Deum*) ... *Graun*

**Air** - 'On Mighty Plumes,' (Creation)... *Haydn*

Mrs Bushe

Duet in E flat - Organ, 'St Ann's Fugue' [sic] ... *S. Bach*

Messrs Hargitt and Muller

**Grand chorus**- 'The Arm of the Lord.' (*Judah*) ... *Haydn*

**Grand scena** in E minor - 'The Last Man,' ... *W. H. Callcott*

Mr Machin

**Trio** for Viola, Violoncello and Contra Basso ... *Corelli*

Messrs Loder, Bonner and Henry

**Recit.** - 'Deeper and Deeper Still,' and **Air** - 'Waft her, Angels,' (*Jephthah*) ... *Handel*

Mr Shrivall

**Quartett** - 'Recordare,' (*Requiem*) ... *Mozart*

Mrs Bushe, Miss Maria B. Hawes, Messrs Shrivall and Machin

**Grand Chorus** - 'Hallelujah' (*Mount of Olives*) ... *Beethoven*

*An interval of ten minutes*

Part II

**Grand Symphony** in C minor ... *Beethoven*

**Chorale** - 'Sleepers, wake!' (*St Paul*) ... *Mendelssohn*

**Recit. and air** - 'Return, O God of Hosts,' (*Samson*) ... *Handel*

Miss Maria B. Hawes

**Duet**- 'Qual Anelante,' ... *Marcello*

Misses Smith

**Air** - 'Why do the Nations,' (*Messiah*) ... *Handel*

Mr Saunders

**Quartett Movement** [Andante in D from the Quartet no. 2, op. 80] ... *Haydn*

Messrs Loder, Dewar, Dun and Bonnar

**Air** in E flat - 'O Lord! have mercy,' [from *Confitebor*] ... *Pergolesi*

Miss Smith

**Quartet** - 'Lo! Star-led Chiefs,' (*Palestine*) ... *Crotch*

Miss Cooper, Messrs Jackson, Shrivall and Saunders

**Chorus** - 'But as for his People,' (*Israel in Egypt*) ... *Handel*

**Trio**- 'On Thee each Living Soul,' (*Creation*) ... *Haydn*

Mrs Bushe, Messrs Shrivall and Machin

**Air**- 'Holy, holy,' (Adapted from *Dove sei - Rodelinda*) ... *Handel*

Miss Maria B. Hawes

**Grand chorus** - 'Hallelujah,' (*Messiah*) ... *Handel*

*An interval of fifteen minutes*

**Grand March** No. IV. of Twelve Marches composed by *General Reid*

and arranged for full Military Band by Winter

(To be played by the Band of the Queen's Dragoons, who will attend by permission of Lieutenant Colonel Kearney)

Part III

**Overture** - *The Shadow on the Wall* ... *Professor Thomson*

**Song** - 'The Mermaid's Cave,' ... *C. E Horn*

Miss Maria B. Hawes

**Duet** - 'See vedete una ragazza,' (*Il matrimonio per raggiro*) ... *Cimarosa*

Misses Smith

**Cantata** - 'Mad Tom,' ... *Purcell*

Mr Machin, pianoforte obligato by Mr J. M. Muller

**Madrigal** for four voices - 'Down in a flowery vale,' ... *Festa*

(To be sung by Thirty members of the Choral Society)

**Trio** - 'Night's ling'ring shades,' (*Amor and Zemira*) ... *Spohr*

Misses Smith and Miss Maria B. Hawes

**Song** - 'I'll speak of thee,' ... *Maria B. Hawes*

Miss Maria B. Hawes

**Chorus** - 'A Parting Blessing,' (*The Shadow on the Wall*) ... *Professor Thomson*

**Overture** - *Oberon* ... *Weber*

**Reid commemoration concert**

**Monday, February 21, 1842, 8.00 pm, The Assembly Rooms**

Principal Vocal Performers

Miss Birch, (of the London Philharmonic and Ancient Concerts),

Mrs Bushe and

Miss Maria B. Hawes, (of the Philharmonic and Ancient Concerts),

Mr Templeton, Mr Kenward, Mr Ebsworth,

Mr Hobbs, (Of Her Majesty's Chapels Royal).

W. H. Murray Esq. has kindly permitted the attendance of his Orchestra of the  
Theatre Royal.

Leader, Mr Loder (one of the Directors of the London Philharmonic Society);

Principal Second Violin, Mr Dewar;

Principal Viola, Mr Finlay Dun;

Pianoforte, - first part, Mr J. M. Muller; second part, Mr C. Hargitt.

The Orchestra will be complete in every department.

The Chorus has been selected from the various Choral Societies of Edinburgh.

The whole under the direction of Professor H. R. Bishop.

Part First

**Overture, Recit.** accompanied - Mr Hobbs - 'Comfort ye my people,' **and Air** -  
'Every valley', **Chorus** - 'And the glory of the Lord' (*Messiah*) ... *Handel*

**Recit.** - Mrs Bushe - 'Ye sacred Priests,'

**and Air** - 'Farewell, ye limpid streams' (*Jephthah*)... *Handel*

**Chorale** - (Full Choir) - 'O let us praise the Lord' ... *Martin Luther*

**Air** - Miss Maria B. Hawes -

'Lord, to thee each night and day,' (*Theodora*) ... *Handel*

**Chorus** - 'Hark! death's portals' ... *Himmel*

**Recit.** - Miss Birch - 'And God said,' **and Air** - 'With verdure clad',

**Recit.** - Mr Hobbs - 'In splendour bright,'

**and Chorus** - 'The heavens are telling' (*Creation*) ... *Haydn*

**Air** - Miss M. B. Hawes - (by desire) - 'Holy, holy' (*Redemption*) ... *Handel*

**Quartetto** - Mrs Bushe, Miss M. B. Hawes, Mr Hobbs and Mr Ebsworth -

'Benedictus' (*Requiem*) ... *Mozart*

**Recit.** - Miss Birch - 'O worse than death,' **and Air** -

'Angels, ever bright and fair' (*Theodora*) ... *Handel*

**Chorus/**

**Chorus** - 'The Lord shall reign for ever and ever', **Recit.** - Mr Hobbs - 'For the host of Pharaoh', **Chorus** - 'The Lord shall reign', **Recit.** - Mr Hobbs - 'And Miriam, the prophetess', **Solo** - Miss Birch - 'Sing ye to the Lord' and **Double Chorus** - 'The horse and his rider' (*Israel in Egypt*) ... *Handel*

(An interval of fifteen minutes)

Part Second

**Overture** - *Egmont* ... *Beethoven*

**Cavatina** - Mr Templeton - 'All is lost,' and **Air** -  
'Still so gently o'er me stealing,' ... *Bellini*

**Quintet** - Mrs Bushe, Miss M.B. Hawes, Mr Hobbs, Mr Kenward and Mr Ebsworth -  
'Blow, gentle gales' ... *Professor Bishop*

**Ballad** - Miss Birch - 'The last adieu,' ... *E. Perry*

**Introduction**, Pastorale Movement - (Flute and Clarionet Obligato) - **Minuetto** and  
**Grand March** composed by *General Reid*

Arranged for a full orchestra, and assisted by the Band of the 17th Lancers, who will  
attend by permission of  
Lieutenant-Colonel St Quintin

**Song** - Miss Birch - 'Here's a health to those far away' ... *Scotch Melody*

**Andante and Allegro from a Quartetto** ... *Kalliwoda*  
Messrs, Loder, Dewar, Finlay Dun and J. Cooke

**Song** - Miss M. B. Hawes - 'The Minstrel Boy' ... *Irish Melody*

**Glee** - Miss Birch, Miss M. B. Hawes, Messrs Hobbs, Kenward and Ebsworth -  
'When winds breathe soft' ... *Webbe*

**New National Song** - Mr Hobbs - 'God bless thee, Queen of England' ... *Hobbs*

**Duet** - Miss Birch, and Miss M. B. Hawes - 'Meet again!' ... *Professor Bishop*

**Finale, Overture** - *Die Zauberflöte* ... *Mozart*

**Reid commemoration concert**

**Monday, February 13, 1843, 8.00 pm, The Assembly Rooms**

Principal Vocal Performers:

Miss Sabilla Novello (her first appearance in Edinburgh)

Mrs Bushe

Miss Maria B. Hawes (of the London Philharmonic and Ancient Concerts)

Mr Edmunds

Herr Gustav Brandt

Mr Ebsworth

Mr H Phillips

W.T. Murray, Esq. has kindly permitted the attendance of his orchestra of the  
Theatre Royal

Leader - of the First part, Mr Dewar

of the Second part, Mr Musgrave

of the Third part, Mr Finlay Dun

Principal second violin, Mr Guynemer, principal viola, Mr F. Dun,  
principal violoncello, Mr Hagart

Pianoforte - Mr C. Hargitt, pianoforte solo - Mr F. Mori

The orchestra will be complete in every department

The chorus has been selected from the various choral societies of Edinburgh, and is  
under the superintendence of Mr Mather

The whole under the direction of Professor Sir Henry, R. Bishop

Part First

*Stabat Mater*, with English sacred words, adapted by Mr W. Ball ... *Rossini*

**1. Introduction and Chorus** - 'Lord most holy!'

The solo parts by Mrs Bushe, Miss Maria B. Hawes, Mr Edmunds and Mr Ebsworth

**2. Air**, - Mr Edmunds - 'Lord! vouchsafe thy loving kindness.'

**3. Duet**, - Miss Sabilla Novello and Mrs Bushe - 'Power Eternal!'

**4. Air**, - Mr H. Phillips - 'Through the darkness.'

**5. Solo**, - Mr Phillips and chorus (without accompaniment) -  
'Thou has tried our hearts.'

**6. Quartet**, - Mrs Bushe, Miss M.B. Hawes, Messrs Edmunds and Phillips - 'I  
have longed for Thy salvation.'

**7. Cavatina**, - Mrs Bushe - 'I will sing of Thy great mercy.'

**8. Air**, - Miss S. Novello and chorus - 'When Thou comest to the judgement.'

**9. Quartet**, - Miss Novello, Miss Hawes, Messrs Edmunds and Phillips  
(without accompaniment) - 'Hear us, Lord!'

**10. Chorus**, - 'To him be glory evermore.'

**Air/**

**Air**, - Miss Hawes - 'Lord, remember David' (*Redemption*) ... *Handel*  
**Air**, - Mr Phillips - 'O God, have mercy,' (*St Paul*) ... *Dr F. Mendelssohn Bartholdy*  
**Recitative and Air**, - Miss Novello - 'With verdure clad' (*Creation*) ... *Haydn*  
**Double Chorus**, - 'From the Censer' (*Solomon*) ... *Handel*

*An interval of ten minutes*

Between the First and Second parts

The first movement of *Hummel's* Quintetto in D minor, for pianoforte, violin, viola, violoncello and double bass - Mr F. Mori, Messrs Musgrave, Finlay Dun, Hagart, and Macdonald

Part Second

**Overture**, 'The Isles of Fingal' ... *Dr F. Mendelssohn Bartholdy*

**Song**, - Mrs Bushe - 'Loch-na-Garr' ... *Scotch melody*

**Introduction - March - Minuetto - and Chorus**, 'In the Garb of Old Gaul'

... *General Reid*

arranged for full orchestra, and assisted by the Band of the Inniskilling Dragoons, who will attend by permission of Lieutenant-Colonel White

**Quartetto**, - Miss S. Novello, Miss M. B. Hawes, Mr Edmunds and Mr Phillips - 'Ecco quel fiero istante' ... *Costa*

**Scena**, - Herr Gustav Brandt - 'Nein länger trag' (*Der Freischütz*) ... *C.M. von Weber*

**New Ballad**, - Miss M. B. Hawes - 'Oh! chide me not, my mother!' ... *M. B. Hawes*

**Song**, - Mr Edmunds - 'From the Alp the horn resounding' - (violoncello obligato, Mr Hagart) ... *Proch*

**Aria**, - Miss S. Novello - 'Bel raggio lusinghier' (*Semiramide*) ... *Rossini*

**Song**, - Mr Phillips - 'Go, lovely Rose!' ... (The Poetry by Waller) ... *W. H. Callcott*

**Grand March and Chorus** - 'Crown ye the Altars' (from Kotzebue's 'Ruins of Athens') ... *Beethoven*

*An interval of five minutes*

**Overture**, - *Der Vampyr* ... *Lindpaintner*

**Song**, - Miss Novello - 'Bonnie Prince Charlie' ... *Scotch melody*

**Trio**, - Mrs Bushe, Miss Hawes, and Mr Phillips and chorus -

'The Chough and Crow' ... *Professor Sir Henry R. Bishop*

**Song**, - Miss Hawes (by desire) - 'The Minstrel Boy' ... *Irish melody*

**Air**, - Mr Phillips and chorus - 'Haste thee, Nymph,' (*L' Allegro*) ... *Handel*

**Quartet**, - Miss Novello, Miss Hawes, Mr Edmunds and Mr Ebsworth -

'Over the dark blue waters' (*Oberon*) ... *C. M. von Weber*

**Finale**, - 'God save the Queen' - the principal singers and chorus



**Reid commemoration concert**

**Thursday, February 13, 1845, 8.00 pm, The Music Hall**

Principal vocal performers

Mrs Edmunds

Mrs Bushe

Mr Edmunds

and

Mr Ebsworth

Leaders - Mr Finlay Dun and Mr Musgrave

Principal second violins - Mr Guynemer and Mr A. Mackenzie

Principal viola - Mr R. B. Stewart

Solo violoncello - Herr Drechsler. Principal violoncello - Mr Hagart

Organ and pianoforte - Mr C. Hargitt

The orchestra will be complete in every department

The chorus has been selected from the various Choral Societies of Edinburgh and is  
under the superintendence of Mr Mather

The whole under the direction of Mr James Dewar

Part First

The first part of Haydn's oratorio, *The Creation ... Haydn*

**Introduction** (Chaos,)

**Recit.** - Mr Ebsworth - 'In the beginning'

**Chorus** - 'And the Spirit of God'

**Recit.** - Mr Edmunds - 'And God saw the light'

**Air** - 'Now vanish'

**Chorus** - 'Despairing'

**Recit.** - Mr Ebsworth - 'And God made the firmament'

**Air** - Mrs Bushe - 'The marvellous work'

**Chorus** - 'And the ethereal vaults'

**Recit.** - Mr Ebsworth - 'And God said, let the waters'

**Air** - 'Rolling with foaming billows'

**Recit.** - Mrs Bushe - 'And God said'

**Air** - 'With verdure clad'

**Recit.** - Mr Edmunds - 'And the heavenly host'

**Chorus** - 'Awake the harp'

**Recit.** - Mr Edmunds - 'And God said'

**Recit. acc.** - Mr Edmunds - 'In splendour bright'

**Chorus** - 'The heavens are telling'

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**Duet** - Mrs Edmunds and Mrs Bushe - 'I waited for the Lord' and

**Chorus** - 'O blessed are they,' (*Hymn of Praise*) ... Dr F. Mendelssohn Bartholdy

**Preghiera** - Mr Edmunds - 'Fra nembi crudele,' ... *Mercadante*

**Chorale** - 'Sleepers, awake,' (*St Paul*) ... Dr F. M. Bartholdy [sic]

**Song** - Mrs Edmunds - 'The call of the quail,' ... *Beethoven*

**Double chorus** - 'The Lord shall reign for ever and ever,' (*Israel in Egypt*) ... *Handel*  
**Recit.** - Mr Edmunds - 'For the host of Pharaoh,' (*Israel in Egypt*) ... *Handel*  
**Double chorus** - 'The Lord shall reign,' (*Israel in Egypt*) ... *Handel*  
**Recit.** - Mr Edmunds - 'And Miriam, the prophetess,' (*Israel in Egypt*) ... *Handel*  
**Solo** - Mrs Edmunds - 'Sing ye to the Lord,' (*Israel in Egypt*) ... *Handel*  
**Grand double chorus** - 'The horse and his rider,' (*Israel in Egypt*) ... *Handel*

(An interval of fifteen minutes)

## Part Second

**Grand overture** - *A midsummer night's dream* ... *Dr F. Mendelssohn Bartholdy*  
**Duet** - Mr and Mrs Edmunds - 'Amor possente nome,' (*Armida*) ... *Rossini*  
**Madrigal** - (full choir) - 'Flora gave me fairest flowers,' ... *Wilbye, 1598*  
**Song** - Mrs Edmunds - 'La Pastorella Dell' Alpi,' ... *Rossini*  
**Solo, violoncello** - Mr Drechsler - *Fantasie*, ... *Kummer*  
**Cavatina** - Mr Edmunds - 'Ecco Il Pegno,' ... *Donizetti*  
**Introduction - march - minuetto - and chorus** -  
     'In the garb of old Gaul,' ... composed by *General Reid*  
     arranged for a full orchestra, and assisted by the Band of the Royal Scots Greys, who  
     will attend by permission of Lieutenant-Colonel Clarke  
**Ballad** - Mrs Bushe - 'Of a' the airts the wind can blaw,' ... *Marshall*  
**Quartet** - Mrs Bushe, Mrs Edmunds, Mr Edmunds and Mr Ebsworth -  
     'Lo the early beams of morning,' ... *Balfe*  
**Grand Overture** - *Jubilee* introducing *God Save the Queen*, ... *C. M. von Weber*

**Reid commemoration concert**  
**Saturday, February 13, 1847, The Music Hall**

Mrs Edmunds - vocalist  
Mr Edmunds - vocalist  
Signor Serra - vocalist  
Herr Drechsler - solo violoncello  
Mr A. Hamilton - solo pianoforte  
Orchestra of 'all the available talent in Edinburgh' [according to *The Scotsman*, 17  
February 1847]  
Herr Dürrner - conductor

Part I

Overture, *Euryanthe* ... *Weber*

Duet, 'Tornami a dir che m'ami' from *Don Pasquale* ... *Donizetti*  
Mr and Mrs Edmunds

Symphony no. 6, 'Pastorale' ... *Beethoven*

Scena, 'Ocean thou mighty monster' from *Oberon* ... *Weber*  
Mrs Edmunds

Terzette, 'Dopo due lustra' ... *Mercadante*  
Mr & Mrs Edmunds and Signor Serra

Three German glees [no titles cited]  
Chorus of male voices; choirmaster - Herr Dürrner

Part II

Aria, 'Il mio piano preparato' from *La Gazza Ladra* ... *Rossini*  
Signor Serra

Violoncello solo, Adagio and Variations ... *Kummer*

Aria, 'Va pensiero' from *Nabucco* ... *Verdi*  
Mr Edmunds

Pianoforte solo, [no details quoted]  
Mr Hamilton

Septet ... *Beethoven*

**Reid commemoration concert**

**Monday, February 14, 1848, The Music Hall**

Herr Dürrner - conductor

M. Thalberg - pianoforte

Mr A Mackenzie - leader

Singers:

Miss Bassano

Mr T. Williams

Sigr. Ciabatta

The Misses A. & M. Williams

Part I

March and Minuet ... *General Reid*

Overture: 'Iphigenie' [sic. no indication of Aulis or Tauris] ... *Gluck*

Vocal Trio 'Turn on, old Time' ... *William Vincent Wallace*

Miss Bassano, Mr T. Williams, Sigr. Ciabatta

Duet: 'Lasciami non t'ascolto' *Tancredi* ... *Rossini*

The Misses A. & M. Williams

Fantasia for pianoforte on themes from *La Sonnambula* ... *Bellini (arr. Thalberg)*

Thalberg – pianoforte

Morceau, Barcarolle et Tarantelle ... *Thalberg*

Thalberg – pianoforte

Overture: *Die Hebriden* ... *Mendelssohn*

Vocal quartet: 'Evening' ... *Mendelssohn*

The Misses A. & M. Williams, Mr T Williams and Sigr. Ciabatta

Song: 'The Slumberer'

Miss Bassano

Vocal Trio: [no details given in press report]

The Misses A. & M. Williams and Miss Bassano

Part II

Fantasia for pianoforte on theme from *Don Pasquale* ... *Donizetti (arr. Thalberg)*

[The press notices indicated that Part II consisted of more singing, and of a piano solo performed by Thalberg, but no further details were given.]

**Reid commemoration concert**  
**Tuesday, February 13, 1849, The Music Hall**

The Band of the Queen's Bays  
M. Thalberg - pianoforte  
Singers:  
Mdelle Vera - soprano  
Miss Bassano - contralto  
Signor Vera - tenor  
Signor N. Lablache - baritone  
Signor Lablache - bass

Programme

March, 'The Garb of old Gaul' ... *General Reid*  
The Band of the Queen's Bays accompanied by Mr Lawrie on the grand organ

Quartetto, 'Ah se giusto' from *Tancredi* ... *Rossini*  
Mdelle Vera, Miss Bassano, Signor Vera, Signor Lablache

Aria, 'Se m'abbandoni' Knight's ballad, 'Oh, never heed' from *Nitocri* ... *Mercadante*  
Miss Bassano

Duet of the Moorish maidens  
Mdelle Vera, Miss Bassano

Ballad, 'Early May'  
Miss Bassano

Duos, 'Se fiate in corpo avete' and 'Un segreto d'importanza'  
from *Il matrimonio segreto* ... *Cimarosa*  
Signor N. Lablache [son]; Signor Lablache [father]

Aria, 'Non piu andrai' from *Figaro* ... *Mozart*  
'La Danza': Neapolitan air from *Soirees Musicales* (No. 8) ... *Rossini*  
Signor Lablache accompanied by Thalberg

Grand Fantasia for pianoforte  
on airs from 'Lucretia Borgia' ... *Donizetti* (arr. *Thalberg*)

Introduction, Adagio and Tarantella ... *Thalberg*

New Grand Fantasia on the favourite airs sung by Jenny Lind in  
*La Figlia del Reggimento* ... *Donizetti* (arr. *Thalberg*)

**Reid commemoration concert**  
**Monday, February 14, 1853, The Music Hall**

Madame Pleyel - pianoforte  
Madame Fiorentini - soprano  
Miss Alleyne - alto  
Mr Weiss – bass  
Frank Mori – conductor  
The regimental band from the Castle

Part I

Overture, *Don Giovanni* ... *Mozart*  
Terzetto, 'Vaga, vaga' ... *Campaert*  
Madame Fiorentini, Miss Alleyne and Mr Weiss  
Aria, 'Il soave e bel contento' ... *Pacini*  
Fantasia, 'Don Pasquale' ... *Prudent*  
Madame Pleyel – pianoforte  
Grand Air, 'Softly, softly' (*Der Freischutz*) ... *Weber*  
Song, 'Der Wanderer' ... *Schubert*  
Mr Weiss  
Duet, 'Dearest, let thy footsteps' (*Faust*) ... *Spohr*  
Miss Alleyne and Mr Weiss  
Soirees Musicales ... *Liszt*  
'La Ragata Veneziana' and 'La Danza' (Rossini)  
Madame Pleyel - pianoforte  
Pastorale and Minuet, Grand March 'The Garb of Old Gaul' ... *General Reid*  
performed by the Regimental Band in residence at the Castle

Part II

Duet, 'The Gondola' ... *H. Smart*  
Madame Fiorentini and Miss Alleyne  
German Air, 'The Echo Song' ... *Taubert*  
Marche Slavonique ... *Blumenthal*  
Madame Pleyel – pianoforte  
Ballads ... *Frank Mori*  
'Tis only thee I love'  
'Twas on a Sunday morning'  
Madame Fiorentini  
Song, 'I'm a Rostner' (*Son and Stranger*) ... *Mendelssohn*  
Trio, 'The Carnival' ... *H. Smart*  
Madame Fiorentini, Miss Alleyne and Mr Weiss  
Grand Finale, 'Illustrations du Prophète' ... *Liszt*  
Madame Pleyel - pianoforte

**Reid commemoration concert**  
**Saturday, February 13, 1858, The Music Hall**

The Pyne and Harrison Company  
Singers:  
Mr Ferdinand Glover  
Miss Louisa Pyne  
Miss Susan Pyne  
Mr A. St Albyn  
Mr W. Harrison  
Mr H. Braham  
Miss Arabella Goddard - pianoforte  
Mr L. Carrodus - violin  
Mr Alfred Mellon - conductor

Part I

1. Overture: *Marguerite* ... *Mellon*
2. Romanza, 'O vecchio cor che batti' (*I due Foscari*) ... *Verdi*  
Mr F. Glover
3. Vocal Quartette, 'When the West' ... *Mendelssohn*  
Miss Thirlwall, Miss S. Pyne, Mr St. Albyn, Mr Wallworth
4. Concerto in C minor, pianoforte ... *Beethoven*  
Miss Arabella Goddard
5. Cavatina: 'Casta Diva' (*Norma*) ... *Bellini*  
Miss Louisa Pyne
6. Solo violin, 'Otello' ... *Ernst*  
Mr Carrodus
7. Song and Chorus, 'Rataplan' (*Hugenots*) ... *Meyerbeer*  
Mr St Albyn
8. Overture: *Zampa* ... *Herold*

Part II

9. Pastorale. Menuet and Grand March, 'The Garb of old Gaul' ... *General Reid*
10. Ballad. 'I love her' ... *Balfe*  
Mr W. Harrison
11. Fantasia, pianoforte, 'Home, sweet, home' ... *Thalberg*  
Miss Arabella Goddard
12. Duetto, 'A figlia incanta' (*Maria Padilla*) ... *Donizetti*
13. Aria buffa, 'Madamina' (*Giovanni*) ... *Mozart*  
Mr H. Braham
14. Chorus, 'Here we'll rest' (*Sonnambula*) ... *Bellini*
15. Finale, 'God Save the Queen', band ... *John Bull*

**Reid commemoration concert**

**Wednesday, February 13, 1861, The Music Hall**

Vocalists:

Mademoiselle Vaneri, Miss Susannah Cole, Miss Poole, Mr Allan Irving

Edinburgh Glee Union, The Choral Union

Harpist, Mr Frederick Chatterton, Pianist, Herr Bohrer

Leader, Mr William Howard

Conductor, Mr C. J. Hargitt

Part First

**Overture**, *Le Carneval Romain* (first time) ... *Berlioz*

**Trio**, 'L'usato ardir' (*Semiramide*) ... *Rossini*

Miss Susannah Cole, Miss Poole and Mr Allan Irving

**Scena ed Aria**, 'Qui la voca,' (*Puritani*) ... *Bellini*

**Solo - Harp**, 'Reminiscences of Bellini,' ... *Chatterton*

Mr Frederick Chatterton

**Part Song**, 'On a bank, two roses,' ... *Werner*

Edinburgh Glee Union

**Old English**, 'The Bailiff's daughter,' ... *anon.*

Miss Poole

**Scena ed Aria**, 'Nella Vita,' ... *Mercadante*

Mr Allan Irving

**Glee**, 'Sleep gently, Lady,' ... *Sir Henry Bishop*

Choral Union

**Canzonet**, 'Truth in Absence,' ... *Harper*

Miss Susannah Cole

**Finale** to the First Act of the unfinished Opera of *Loreley*, soprano solo and chorus,  
(first time here) ... *Mendelssohn*

Mademoiselle Vaneri and The Choral Union

Part Second

**Pastorale, Minuet and Grand March** (The Garb of Old Gaul) ... *General Reid*

Orchestra and Chorus

**Duet**, 'Qui mi trasse,' (*Ernani*) ... *Verdi*

Mademoiselle Vaneri and Mr Allan Irving

**Ballad**, 'The Mountaineer,' ... *Auber*

Miss Poole

**Solo - Piano**, 'Le Prophète,' ... *Liszt*

Herr Bohrer

**Glee**, 'How beautiful is night,' ... *J. S. Geikie*

Glee Union

**Ballad**, 'The beating of my own heart,' ... *Macfarren*

Miss Susannah Cole



**Song**, 'The Bee song,' from *Queen Topaze ... Massé*

Mademoiselle Vaneri

**Hunting Song**, 'Rise! sleep no more,' ... *Benedict*

Choral Union

**Trio**, 'My Lady, the Countess,' ... *Cimarosa*

Mademoiselle Vaneri, Misses Cole and Poole

**Grand March**, from symphony, 'The Power of Sound,' ... *Spohr*

.....

**Reid commemoration concert**

**Friday, February 13, 1863, The Music Hall**

Vocalists:  
Mdlle Parepa  
Miss Poole  
Mr Miranda  
Mr Allan Irving  
Edinburgh Glee Union  
Signor Andreoli  
Herr Boscovitch  
The Band of the Scots Greys  
Mr David Owen - director

Overture: *Egmont* ... *Beethoven*

'Are the white hours for ever fled' ... *Callcott*  
Edinburgh Glee Union

Part-song: 'When evening's twilight' ... *Hatton*  
[encored, with Hatton's 'Beware.']

Scena: 'What shall I sing' ... *Benedict*  
Mdlle. Parepa (composed expressly for Mlle. Parepa)

Shadow song from *Dinorah* ... *Meyerbeer*

'Laughing song' from *Manon Lescaut* ... *Auber*

Trio: 'I'm not the Queen, ha, ha' from *The Rose of Castille* ... *Balfe*  
Mlle Parepa, Miss Poole, Mr Miranda

'My boyhood's home' from '*Amilie*, or the love test' ... *Rooke*  
Mr Allan Irving

A quartett closed the vocal part of the programme [no details of work or performers are given]

Pastorale, minuet and march ... *General Reid*

**Reid commemoration concert**  
**Saturday, February 13, 1864, The Music Hall**

Vocalists:  
Miss Parepa  
Miss Cecilia Westbrook  
Mr Cummings  
Herr Wedemeyer - conductor

An orchestra of upwards of 30 performers, among whom were members of the quartett party who lately performed at the Hopetoun Rooms.

Henry Blagrove - first violin, solo violinist, Leader of the Philharmonia and principal London concerts

Mr J. B. Zerbini, Junr. of H.M Theatre - second violin

Richard Blagrove - viola and solo concertina, 1st Viola at the Philharmonia Concerts

Mr Aylward, - 'cello, of the Royal Italian Opera

Symphony in B flat (composed on his visit to London, 1790) ... *Haydn*

Overture to *Oberon* ... *Weber*

Overture to *Raymond* ... *A. Thomas*

Kermesse March and Soldier's Chorus from *Faust* ... *Gounod*

Pastorale, Minuet and Grand March ... *General Reid*

Overture, *Great Exhibition* ... *Auber*

Selection of vocal items

**Reid commemoration concert**  
**Monday, February 13, 1865, The Music Hall**

Artistes

Vocal:

Mme Fiorentini

Mlle Liebhart

Signor Ambonetti

Mr Winn

Instrumental:

Signor Bottesini - double-bass

Mr Levy - cornet à piston

Mr J. L. Hatton – pianoforte

An orchestra of 36 performers, led by Henry Blagrove  
Herr Wedemeyer - conductor

Part I

Symphony, 'Jupiter' ... *Mozart*

Overture, *Merry Wives (of Windsor)* ... *Nicolai*

*La Reine de Saba* selection ... *Gounod*

Overture, *La Gazza Ladra* ... *Rossini*

Pastoral, minuet and march ... *General Reid*

.....

Part II

Song [no detail] ... *Proch*

Mlle Liebhart

Duet: Life is but a summer day ... *Balfe*

She sleeps ... *Balfe*

Adelaida ... *Beethoven*

Signor Bottesini - double bass [solo]

The Exile's Lament ... *Jean-Baptiste Arban*

Mr Levy - cornet à piston

Encore: Carnival of Venice with variations ... *Arban*

Trio for pianoforte, cornet and double-bass ... *Bottesini*

Messrs Hatton, Levy and Bottesini

## 11.2: Selected orchestral repertoire from the 14 Crystal Palace concerts in London (1867–1868).

<b>Symphonies</b> Beethoven nos. 4, 5, 8, 9 Haydn in G (Oxford) Mozart in G minor Mendelssohn, 'Scotch' and 'Reformation' Schubert nos. 8 and 9 Schumann, no. 1	<b>Concertos</b> Mendelssohn, Concerto no 1 in G minor Rondo capriccioso in E minor New Songs without words no. 8 Molique, Violoncello concerto Spohr, Concerto dramatique for violin Weber, Concertstucke in F min
<b>Overtures and Orchestral pieces</b> Auber, <i>L'enfant Prodigue</i> J S Bach, Bourrée in A minor Notturmo in F minor Bargiel, <i>Prometheus</i> Beethoven, <i>Coriolan</i> , <i>Leonora</i> no. 3 Beethoven, Processional march from <i>Ruins of Athens</i> Cherubini, <i>Anacreon</i> Gade, <i>Hamlet</i> Mendelssohn, 'Calm Sea and Prosperous Voyage' Mendelssohn, Midsummer night's dream Mozart, <i>Marriage of Figaro</i> , <i>Magic Flute</i> Rossini, <i>Semiramide</i> , <i>Le siege de Corinth</i> Schumann, <i>Genoveva</i> Sullivan, <i>Marmion</i> Weber, <i>Der Freischütz</i> , <i>Oberon</i> , <i>Preciosa</i> <i>Euryanthe</i> , <i>Abu Hassan</i> , <i>L'invitation à la valse</i> Gounod, Entracte from <i>La Colombe</i> Schubert, <i>Alfonso and Estrella</i> , <i>Marche Militaire</i> in D	<b>Cantatas and operatic excerpts</b> Handel, <i>Acis and Galatea</i> Mendelssohn, <i>Die Walpurgis Night</i> , Finale from <i>Loreley</i> Weber, Finale from <i>Euryanthe</i>

### 11.3: Selected concert programmes 1866 to 1891

*(Transcriptions of concert programmes and information extracted from newspaper reports of concerts mentioned in the text of the thesis – see Editorial notes, p. 3)*

#### **Reid commemoration concert**

**Tuesday, February 13, 1866, 7.45 pm, The Music Hall**

Mdlle Tietjens, Mdlle Sinico, Mdlle Zandrina  
Signor Stagno, Signor Bossi, Signor Piatti - solo violoncello  
Orchestra carefully selected from Edinburgh, Glasgow, London etc.  
Leader - Mr H. Blagrove  
Signor Arditi - conductor  
Chorus under the direction of Mr Adam Hamilton

#### Part I

Introduction, pastorale, minuet and march ... *General Reid*

**Overture**, *Zauberflöte* ... *Mozart*

**Duet**, 'La ci darem' (*Don Giovanni*) ... *Mozart*

Mdlle Zandrina and Signor Bossi

**Scena ed. aria**, 'Ocean, thou mighty monster' (*Oberon*) ... *Weber*

Mdlle Tietjens

**Three four-part songs** (in chorus) ... *H. S. Oakeley*

1. Morgenlied 2. Abendlied 3. Nachtlied

**Solo violoncello**, Saraband and gavotte ... *J.S. Bach*

Signor Piatti

**Aria**, 'Se parlate d'amor' (*Faust*) ... *Gounod*

Mdlle Zandrina

**Overture**, *Egmont* ... *Beethoven*

#### Part II

Symphony in E flat ... *Mozart*

**Duet**, 'Signorino in tanta fretta' (*Don Giovanni*) ... *Donizetti*

Mdlle Tietjens and Signor Bossi

**Aria**, 'Ah, forse lui' etc. (*Traviata*) ... *Verdi*

Mdlle Sinico

**Romanza**, 'Salve dimora' (*Faust*) ... *Gounod*

Signor Stagno

**Canzonetta** alla Napolitana, 'Sempre piu t'amo' ... *H. S. Oakeley*

**Fantasia** on Scotch airs for violoncello

Signor Piatti

**Aria**, 'Largo al factotum' (*Barbiere*) ... *Rossini*

Signor Bossi

**Quartet**, 'Gira, gira' (*Martha*) ... *Flotow*

Mdlle Sinico, Mdlle Zandrina, Signor Stagno, Signor Bossi

**Overture**, *Euryanthe* ... *Weber*

**Reid [commemoration] concert**

**Wednesday, February 13, 1867, 7.45 pm, The Music Hall**

Madame Sainton-Dolby - contralto

Madlle Enequist - soprano

Mr W.H. Cummings - tenor

Herr Ernst Pauer - pianoforte

Monsieur Sainton - leader and solo violin

Herr A. Manns - conductor

**Part I**

Introduction, Pastorale, Minuet and March ... *General Reid*

Sinfonia no. 6 (Pastorale) ... *Beethoven*

*An interval of five minutes*

**Duet**, 'Sovvenir!' ... *Pinsuti*

Madlle. Enequist and Mr Cummings

**Air**, 'Per pietà, non ricercate,' ... *Mozart*

Madame Sainton-Dolby

Piano Concerto, in F minor, op. 79 ... *Weber*

Herr Ernst Pauer

**Song**, 'Farewell! if ever fondest prayer,' op. 15, no. 1 ... *H. S. Oakeley*

Mr Cummings

**Song**, 'L'air du Rossignol,' ... *Victor Massé*

Madlle. Enequist, (Flute Obbligato) Mr A Wells

**Overture**, *Hebrides* op. 26 ... *Mendelssohn*

*An interval of fifteen minutes*

**Part II**

Violin Concerto, in E minor, Op. 64 ... *Mendelssohn*

M. Sainton

**Lied and Romance**, (a) 'O du mein Mond in stille Nacht,' op. 10, no. 1

(b) 'A qui pense-t'il?' op. 13, no. 2 ... *H.S.Oakeley*

**Pianoforte solos**, (a) Air and Gavotte ... *Sebastian Bach*

(b) Andante spianato, and Polonaise de Concert ... *Chopin*

Herr Pauer

**Duet**, 'Serbami ognor,' (*Semiramide*) ... *Rossini*

Madame Sainton-Dolby and Madlle Enequist

**Song**, 'Adelaide,' op. 48 ... *Beethoven*

Mr Cummings

**Ballads** (a) 'Home they brought her Warrior dead,'

(b) 'The Troubadour,' op.1 nos. 2 and 5 ... *H.S.Oakeley*

(*By desire*) Madame Sainton-Dolby

**Trio** 'Ti prego,' ... *Curschmann*

Madame Sainton-Dolby, Madlle. Enequist and Mr Cummings

**Overture**, *Guillaume Tell* ... *Rossini*

## Reid [commemoration] Concert

Thursday, February 13, 1868, 7.45 pm, The Music Hall

### Principal Artistes

Madame Lemmens-Sherrington - soprano

Miss L. Franklein - contralto

Mr Nelson Varley - tenor

Madame Clara Schumann - pianoforte

Mr Carrodus - violin

Herr A. Manns - conductor

### Part I

Introduction, Pastorale, Minuet and March ... *General Reid*

'Reformation' Symphony ... *Mendelssohn* (1830)

**Song**, 'Sweet bird, that shunn'st the noise of folly,' (L' *Allegro*) ... *Handel*

Madame Lemmens-Sherrington, (*Flute obbligato*) Mr A. Wells

**Song**, 'Sound an Alarm,' (*Judas Maccabæus*) ... *Handel*

Mr Nelson Varley

Pianoforte Concerto, in E flat, no. 5, op. 73 ... *Beethoven*

Madame Clara Schumann

**Song**, 'L'Addio,' ... *Mozart*

Miss L. Franklein

**Overture**, *Nozze di Figaro* (Presto) ... *Mozart*

*An interval of fifteen minutes*

### Part II

**Overture**, *Leonora* no.3 ... *Beethoven*

**Bugle song**, 'Blow, bugle, blow,' op. 12. no. 2 ... *H. S. Oakeley*

Madame Lemmens-Sherrington

(*Cornet obbligato*) Monsr. Bonnisseau

(*Bugle echo*) Mr Richardson

Violin Fantasia, on Rossini's 'Othello,' ... *Ernst*

Mr Carrodus

**Cavatina**, 'Ah! come rapida,' (*Il Crociato in Egitto*) ... *Meyerbeer*

Madame Lemmens-Sherrington

**Pianoforte solos**, (a) Gavotte [English suite no. 6 in D minor] ... *Sebastian Bach*

(b) *Des Abends*, (c) *Traumeswirren* op. 12, nos. 1 & 7 ... *R. Schumann*

Madame Clara Schumann

**Song**, 'The Maid of Athens,' ... *G. B. Allen*

Mr Nelson Varley

**Duet**, 'The Evening Star,' op. 8 no. 3 ... *H.S.Oakeley*

Madame Lemmens-Sherrington and Miss Franklein

**Overture**, *Masaniello* ... *Auber*



**Reid [commemoration] Concert**  
**Saturday, February 13, 1869, 4.00 pm, The Music Hall**

Principal Artistes

Miss Edith Wynne

Mr Sims Reeves

Mr C. A. Seymour - leader

Mr Charles Hallé - solo pianist and conductor

Part I

**Introduction, pastorale, minuet and march ...** *General Reid*

**Overture, Euryanthe ...** *Weber*

**Song, 'Mi tradi' (Don Giovanni) ...** *Mozart*

Miss Edith Wynne

Pianoforte Concerto, in D minor, no. 2, op. 40 ... *Mendelssohn*

Mr Charles Hallé

**Recit and Air, 'Love in her eyes sits playing' (Acis and Galatea) ...** *Handel*

Mr Sims Reeves

Symphony in A major, no. 7, op. 92 ... *Beethoven*

*An interval of fifteen minutes*

Part II

**Overture, Anacreon ...** *Cherubini*

**Song, 'T'd weep with thee,' (Oberon) ...** *Weber*

Mr Sims Reeves

Entr'acte, in B flat 'Rosamunde' ... *Schubert*

**Romanza, 'Quando a te lieta, etc.' (Faust) ...** *Gounod*

Miss Edith Wynne

(Violoncello Obbligato) M. Vieuxtemps

**Pianoforte solos,**

(a) Prelude in G ... *Bach*

(b) Arabesque ... *Schumann*

(c) Fantasia Impromptu in C# minor ... *Chopin*

Mr Charles Hallé

**Song 'Tis not alone that thou art fair' ...** *Oakeley*

(First time)

Mr Sims Reeves

**Overture, Semiramide ...** *Rossini*

## Organ Recital

Thursday, February 3, 1870, 4.00 pm, University Music Class Room

Professor Herbert Stanley Oakeley

### OVERTURE, RECIT AND AIR

The mighty master smiled, to see  
That love was in the next degree; etc.  
Softly sweet in Lydian measures,  
Soon he soothed his soul to pleasures.  
(*Alexander's Feast* or 'The Power of Music.') ... *Handel*

ARIA, 'Mein gläubiges Herze frohlocke,' ... *Bach*  
(from Whitsuntide Cantata, no. 68, Leipzig Edition)

RECIT AND AIR, 'Solitudine amiche,' 'Zefliretti lusuighieri,' (*Idomeneo*) ... *Mozart*

Adagio (March funèbre), *Eroica* Symphony ... *Beethoven*

ROMANCE, 'Rose softly blooming,' (*Azor and Zemira*) ... *Spohr*

Air de Ballet, 'Rosamunde,' no. 9 ... *Schubert*

LIEBESLIED 'Glückliche Stunden,' ... *H. S. Oakeley*

**Reid [commemoration] Concert**  
**Saturday, February 12, 1870, 7.30 pm, The Music Hall**

Principal Artistes

Miss Edith Wynne - soprano

Mr W. H. Cummings - tenor

Madame Norman-Neruda - violin

Mr Charles Hallé - solo pianist and conductor

Part I

Introduction, pastorale, minuet and march ... *General Reid*

(Scored by Anschutz, 1855)

**Overture**, *Ruy Blas* ... *Mendelssohn*

**Recit and Air**, 'The mighty master,'

'Softly sweet in Lydian measure,' (*Alexander's Feast*) ... *Handel*

Mr W.H. Cummings, (Violincello Obbligato) M. Vieuxtemps

Pianoforte Concerto in F minor, op. 79 ... *Weber*

Mr Charles Hallé

**Song**, 'Rose softly blooming,' (*Azor and Zemira*) ... *Spohr*

Miss Edith Wynne

Symphony in E flat, 'The Eroica,' no. 3, op. 55 ... *Beethoven*

*An interval of fifteen minutes*

Part II

Overture to Byron's, *Manfred* op. 115 ... *R. Schumann*

Romance, in G (with orchestra) ... *Beethoven*

Madame Norman-Neruda - violin

**Song**, 'Happy Hours,' ... *H. S. Oakeley*

Mr W. H. Cummings

Air de Ballet, 'Rosamunde' ... *F. Schubert*

**Recit. ed Aria**, 'Zeffiretti lusinghieri,' (*Idomenè*) ... *Mozart*

Miss Edith Wynne

**Pianoforte solos**,

(a) Prelude and Fugue in C# major ... *J. S. Bach*

(b) Impromptu op. 29 ... *Chopin*

Mr Charles Hallé

**Overture**, *Guillaume Tell* ... *Rossini*

## Reid [commemoration] Concert

Monday, February 13, 1871, 7.45 pm, The Music Hall

### Principal Artistes

Madame Lemmens-Sherrington - soprano

[Miss Eleanor Armstrong - soprano]

Herr Stockhausen - baritone

Madame Norman-Neruda – violin

Mr Charles Hallé - solo pianist and conductor

.....

### Part I

Introduction, Pastorale, Minuet and March ... *General Reid*

**Overture**, *Olympia* ... *Spontini*

**Recit. and Air**, 'Non mi dir,' (*Don Giovanni*) ... *Mozart*

[Eleanor Armstrong in the absence of Madame Lemmens-Sherrington]  
replaced the published item in the programme:

'Deh! per questo,' (*La clemenza di Tito*) ... *Mozart*

[Eleanor Armstrong]

Serenade, and Allegro giojoso in D major, op. 43 ... *Mendelssohn*

*Pianoforte*, Mr Charles Hallé, *and Orchestra*

**Recit. and Air**, 'Tyrannic Love,' 'Ye verdant Hills,' (*Susannah*) ... *Handel*

Herr Stockhausen

Symphony in C minor, no. 5, op. 67 ... *Beethoven*

*An interval of fifteen minutes*

### Part II

**Overture**, *Leonora* no.3 ... *Beethoven*

**Air, with Variations**, 'Ah! vous dirai-je-Maman?' (*Toréadore*) ... *Adolf Adam*

[Eleanor Armstrong], (*Flute obligato*) Mr de Jong

**Solo violin**, Air varié, ... *H. Vieuxtemps*

Madame Norman-Neruda

### Orchestral Pieces,

(a) Ballad des Sylphes ... *H. Berlioz*

(b) Dance des Bacchantes ... *Gounod*

**Scena ed Aria**, 'Wo berg' ich mich,' (*Euryanthe*) ... *Weber*

Herr Stockhausen

**Romance**, 'La fiancée du Marin,' ... *H. S. Oakeley*

[Eleanor Armstrong]

### Solos, pianoforte

(a) Gavotte in B minor ... *J. S. Bach*

(b) Novelette in F, ... *Schumann*

**Overture**, *Jubilee*... *Weber*

**Reid [commemoration] Concert**

**Tuesday, February 13, 1872, 7.45 pm, The Music Hall**

Principal Artistes

Madame Louise Kapp - soprano

Mademoiselle Sophie Loewe - contralto

Herr Stockhausen - baritone

Madame Norman-Neruda - violin

Mr Charles Hallé - solo pianist and conductor

Part I

Introduction, Pastorale, Minuet and March ... *General Reid*

**Overture**, *Der Freischütz* ... *Weber*

**Grand scena**, 'Wie naht mir der Schlummer.' (*Der Freischütz*) ... *Weber*

Madame Louise Kapp

Concerto no.1 in G minor, op. 25) ... *Mendelssohn*

Pianoforte (Mr Charles Hallé) and Orchestra

**Recit. ed Aria** 'Hai già vinta la causa,' (*Le Nozze di Figaro*) ... *Mozart*

Herr Stockhausen

Symphony in F, no. 8, op. 93 ... *Beethoven*

*An interval of fifteen minutes*

Part II

**Overture**, 'In the Highlands', op. 7 ... *Gade*

**Song**, 'Va, die elle,' (*Robert le Diable*) ... *Meyerbeer*

Mademoiselle Sophie Loewe

**Solo violin**, Adagio, Concerto no. 9 ... *Spohr*

Madame Norman-Neruda

Scherzo (for orchestra), 'Komarinskaja,' ... *Glinka*

**Canzonetta** (alla Napolitano), 'Sempre più t'amo ... *Oakeley*

Madame Louise Kapp

**Solo pianoforte**

(a) Gavotte ... *Gluck*

(b) Gigue ... *Handel*

Mr Charles Halle

**Song**, 'Memnon', op. 6 (With Brahms' Instrumentation) ... *Schubert*

Herr Stockhausen

**Overture**, *Tannhauser* ... *Wagner*

## Organ Recital

Tuesday, February 11, 1873, University Music Class Room

Professor Herbert Stanley Oakeley

The programme included:

March, 'In the garb of old Gaul' ... *General Reid*

Adagio ... *Beethoven*

March Funèbre ... *Mendelssohn*

.....

## 'Reid [commemoration] Concert'

Thursday, February 13, 1873, 7.45 pm, The Music Hall

Principal Artistes

Madlle Nita Gaetano - mezzo-soprano

Mr William Castle - tenor

Madame Norman-Neruda and Herr Straus - violins

Mr Charles Halle - solo pianist and conductor

### Part I

Introduction, Pastorale, Minuet and March ... *General Reid*

**Overture** *Oberon* ... *Weber*

**Serenade**, 'When the orb of day,' (*Euryanthe*) ... *Weber*

Mr W Castle (His first appearance in Scotland)

Concerto for Pianoforte, no. 1, op. 11 (Two movements from) ... *Chopin*

Romance, Larghetto

Rondo, Vivace

Mr C Hallé

**Aria**, 'Batti, Batti,' (*Il Don Giovanni*) ... *Mozart*

Madlle Nita Gaetano (Her first appearance in Scotland)

Violoncello obligato, M. Vieuxtemps

Grand Symphony, no 4 in B flat, op. 60 ... *Beethoven*

### Part II

**Overture**, *The Lovely Melusina*, op. 32 ... *Mendelssohn*

**Aria**, 'O! mio Fernando,' (*La Favorita*) ... *Donizetti*

Madlle Gaetano

Concerto for Two violins and Orchestra ... *Bach*

Madame Norman-Neruda and Herr Straus

(First time in Scotland)

**Aria**, 'Un' aura amorosa,' (*Così fan tutte*) ... *Mozart*

**Pianoforte solos,**

(a) Promenades d'un solitaire, no. 1 ... *S.Heller*

(b) 'Spinnerlied,' ... *Wagner-Liszt*

Mr Hallé

**Overture**, *König Stephan* ... *Beethoven*

**Reid [commemoration] Concert**

**Saturday, February 13, 1875, 7.45 pm, The Music Hall**

Principal Artistes

Madame Antoinette Sterling

Mr Edward Lloyd

Mr Charles Hallé - solo pianist and conductor

**Part I**

Introduction, Pastorale, Minuet and March ... *General Reid*

**Overture**, *Euryanthe* ... *Weber*

**Recit. and Canzonetta**, 'Al questo Seno,' 'Quando miro,' ... *Mozart*

Mdme. Antoinette Sterling (Her first appearance)

**Pianoforte and orchestra,**

Caprice (Allegro giojoso), in E major, op. 22 ... *Sterndale-Bennett*

Mr Charles Hallé

(First time)

**Recit. and Air**, 'My arms! against this Gorgias will I go!'

'Sound an Alarm!', (*Judas Maccabæus*) ... *Handel*

Mr Edward Lloyd

Symphony in A major, no .7, op. 92 ... *Beethoven*

**Part II**

**Overture**, 'Hebrides,' op. 26 ... *Mendelssohn*

**Lieder,**

(a) 'Wonne der Wehmuth,' ... *Beethoven*

(b) 'Es was ein König in Thule,' ... *Liszt*

Mdme. Antoinette Sterling

Andantino and Gavotte from Orchestral Suite, no. 6 ... *Lachner*

(First time in Scotland)

**Ballad**, 'Edward Gray,' ... *H. S. Oakeley*

Mr Edward Lloyd

(First time)

**Pianoforte solos,**

(a) Des Abends (Fantaisie Stücke), op. 12, no. 1... *Schumann*

(b) Impromptu in F minor, op. 142, no. 4 ... *Schubert*

**Grand March**, *Tannhauser* ... *Wagner*

**First Grand Orchestral Concert at the Edinburgh Orchestral Festival 1876  
on Saturday morning, Feb. 12, 1876. Concert to commence at two o'clock.**

Madame Antoinette Sterling – soprano (Her first appearance in Scotland)  
Mr Edward Lloyd - tenor  
Herr Straus - leader of the band  
Mr Charles Hallé - pianoforte soloist and conductor  
Orchestra of about 70 performers

Part First

Overture, *Anacreon ... Cherubini* (was substituted for *Don Giovanni ... Mozart*)

Song, 'Slumber Song' (*Christmas Oratorio ... Bach*)

Madame Antoinette Sterling

Concerto in C major, no. 1 ... *Beethoven*

Allegro con brio

Largo

Allegro Scherzando

Pianoforte - Mr Charles Hallé

Aria, 'Soft Airs' (*Euryanthe ... Weber*)

Mr Edward Lloyd

Symphony no. 4 in B flat, op. 20 ... *Gade*

Andantino

Allegro vivace

Andante on moto

Scherzo, Trio 1, Trio 2

Finale - Molto vivace

Part Second

Overture. 'Fier-a-bras,' op. 76 ... *Schubert*

(First time in Scotland)

Song, 'The Three Ravens' ... *Old English, 1550*

Madame Antoinette Sterling

Variations for Orchestra on a theme by Haydn, in B flat ... *Brahms*

(First time in Scotland)

Song, 'The Fisher Maiden' ... *Meyerbeer*

Mr Edward Lloyd

Musette, in Mireille ... *Gounod*

Oboe solo - M. Lavigne

Pianoforte solos

a. Nocturne in D flat ... *Chopin*

b. Wanderer's Song and Hunting Piece ... *Rheinberger*

Mr Charles Hallé

Overture, *The Merry Wives of Windsor ... Nicolai*



**Third Grand Orchestral Concert at the Edinburgh Orchestral Festival 1876  
on Monday evening, Feb 14. 1876. Concert to commence at eight o'clock.**

Madame Antoinette Sterling - soprano  
Mr Edward Lloyd - tenor  
Herr Straus - leader of the band  
M. Lavigne - oboe solo  
Mr Charles Hallé - pianoforte soloist and conductor  
Orchestra of about 70 performers

Part First  
Overture, *Egmont* ... *Beethoven*

Aria, 'Quel vago impallidir' (Petrarch's Sonnets, no. 98) ... *Hauptmann*  
Madame Antoinette Sterling

Pianoforte Concerto in A minor, op. 16 ... *E. Grieg*  
Allegro Molto, Moderato\*  
Mr Charles Hallé  
(First time in Scotland)

Recit & Air, 'His hideous love provokes my rage,' 'Love sounds the Alarm'  
(*Acis and Galatea*) ... *Handel*  
Mr Edward Lloyd

'Lenora,' Grand Symphony in E, no. 5, op. 77 ... *Raff*  
(First time in Scotland)

Part I	Part II
'Love and happiness'	'Separation'
—	—
Allegro	Tempo di Marcia
Andante, quasi Larghetto	
Part III	
'Reunion in Death'	
—	
Allegro	
(After Burger's Ballad 'Lenora')	

\* In consequence of the length of this Concerto, and of Raff's Symphony, only the first movement of the former is played at this Concert.

.....

Part Second/

## Part Second

Overture, *An Adventure of Handel's*; or '*The Power of Song*' ... *Reinecke*  
(First time in Scotland)

## Lieder

(a) '*Der Wachtelschlag*' ... *Schubert*

(b) '*Sei still*' ... *Raff*

(c) '*Wenn ich früh*' ... *Schumann*

Madame Antoinette Sterling

Pianoforte solo, *Prelude and Fugue in A minor (Alla Tarantella)* ... *Bach*  
Mr Charles Hallé

*Wallenstein's Camp* ... *J. Rheinberger*  
Scherzo (introducing a Soldier's Song of the time)  
Trio-Meno Mosso (The Friar's Sermon)  
(First time in Scotland)

Serenade (From '*The Night Dancers*' ... *Edward Loder*  
Mr Edward Lloyd

Overture, *Ferdinand Cortez* ... *Spontini*  
(First time in Scotland)

**Reid [commemoration] Concert**

**Tuesday, February 13, 1877, 7.45 pm, The Music Hall**

Principal Artistes

Madlle. Thelka Friedlander - soprano

Signor Foli – basso

Charles Hallé - solo pianist and conductor

Part I

**Introduction, pastorale, minuet and march ...** *General Reid*

**Overture, 'A midsummer night's dream', op. 21 (1826) ...** *Mendelssohn*

**Aria, 'Glocklein im Thale' (Euryanthe) ...** *Weber*

Madlle. Thelka Friedländer

**Concerto for pianoforte and orchestra, op. 54 ...** *Schumann*

Mr Charles Hallé

**Air, 'Revenge, Timotheous cries,' (Alexander's Feast) ...** *Handel*

Signor Foli

**Symphony in C minor, no. 5, op. 67...** *Beethoven*

An interval of fifteen minutes

Part II

**Overture, *Nachklänge von Ossian* (Echoes from Ossian) ...** *Gade*

**Aria (di Giovannini), (a) 'Willst du dein Herz mir schenken,' ...** *Bach*

**Song, (b) 'Ask me no more,' op. 24, no. 3 ...** *Oakeley*

Madlle. Thelka Friedländer

**Minuet (for muted strings) ...** *Boccherini*

**Ballad 'The two Grenadiers,' op. 49, no. 1 ...** *Schumann*

Signor Foli

**Pianoforte solos,**

(a) Menuetto grazioso, (b) Tambourin ... *Gluck*

(transcribed by Charles Hallé)

Mr Charles Hallé

**Festal March, 'Edinburgh,' op. 22 ...** *Oakeley*

## Reid [commemoration] Concert

Wednesday, February 13, 1878, 7.45 pm, The Music Hall

### Principal Artistes

Madlle. Thelka Friedlaender - soprano

Herr. Georg Henschel - basso

Madame Norman-Neruda - violin

Mr Charles Hallé - solo pianist and conductor

The Hallé Orchestra

Herr L. Straus - leader

### Part I

Introduction, Pastoral, Minuet and March ... *General Reid*

**Overture**, *Michael Angelo* ... *Gade*

**Recit. and Aria**, 'Unglückesel'ge,' op. 94 ... *Mendelssohn*

Madlle. Thelka Friedländer

**Serenade**, 'Agrippina,' and Air, 'Almira,' ... *Handel*

Herr Henschel

**Grand Symphony**, 'The Eroica,' no.3 ... *Beethoven*

### Interval

### Part II

Concerto for Pianoforte, in B flat, no.4 ... *Mozart*

Soloist - Mr Charles Hallé (first time in Scotland)

**Song** (or Valentine) ... *H. S. Oakeley*

Herr Henschel

Fantasie Caprice, Violin and Orchestra ... *Vieuxtemps*

Soloiste - Madame Norman-Neruda

**Lieder**, (a) 'So lass mich scheinen,' and (b) 'Mein Herzensschatz,' ... *Rubinstein*

Madlle. Friedländer

Scherzo, From 'Reformation Symphony,' ... *Mendelssohn*

**Lieder**, (a) 'In questa tomba,' ... *Beethoven*,

(b) 'Der Neugierige,' ... *Schubert*

(c) 'Fluthenreicher Ebro,' ... *Schumann*

Herr Henschel

**Overture**, *Tannhauser* ... *Wagner*

## Reid [commemoration] Concert

Thursday, February 13, 1879, 7.45 pm, The Music Hall

### Principal Artistes

Miss Emma Thursby - soprano

Madlle. Amalie Kling - contralto

Madame Norman-Neruda - violin

Herr Straus - violin and leader

Mr Charles Hallé - solo pianist and conductor

### Part I

Introduction, Pastorale, Minuet and March ... *General Reid*

**Overture**, 'Rosamunde,' op. 26 ... *Schubert*

**Aria**, 'Si t'amo, o cara' (*Muzzio Scaevola*), ... *Handel*

Miss Emma Thursby (Her first appearance in Scotland)

Duo Concertante, for two Violins and Orchestra, op. 9, no. 2 ... *Spohr*

Soloists - Madame Normal-Neruda and Herr Straus

(First time in Scotland)

**Recitative and Aria**, 'Ach was hab ich gethan', 'Ach ich hab sie verloren,' (*Orpheus*), ... *Gluck*

Madlle, Amalie Kling (Her first appearance in Scotland)

Symphony in E flat (no. 39) ... *Mozart*

*Interval of ten minutes*

### Part II

Pianoforte Concerto, no. 5 (The 'Emperor') ... *Beethoven*

Mr Hallé and his Orchestra

**Recit.**, 'Know you no song of your own land?' and

**Song**, 'O Swallow, Swallow, flying, flying south,' from *The Princess* op. 24, no. 3 ... *H. S. Oakeley*

(First time) Miss Emma Thursby

**Violin solos**, (a) 'Abendlied,' ... *Schumann*

(b) Moto perpetuo,' ... *Paganini*

(By special request)

Madame Norman-Neruda

**Lieder**, (a) 'Wiegenlied,' ... *Brahms*

(b) 'Frühlingsnacht,' ... *Schumann*

Madlle. A Kling

**Air and Variations**, 'Deh! torna mio bene,' ... *Proch*

Miss Emma Thursby

**Scherzo, Intermezzo, Notturmo and Wedding March**, Incidental Music to 'Midsummer Night's Dream,' ... *Mendelssohn*

## Reid [commemoration] Concert

Tuesday, February 13, 1883, 7.45 pm, The Music Hall

### Principal Artistes

Miss Mary Davies - soprano

Mr Edward Lloyd - tenor

Madame Norman-Neruda - violin

Mr Charles Hallé - solo pianist and conductor

### Part I

Overture, *Athalie* ... Mendelssohn

Aria, 'Non vi turbate, no' (*Alceste*) ... Gluck

Miss Mary Davies

Adagio and Rondo, Concerto no. 9 ... Spohr

Violin - Madame Norman-Neruda, with orchestra

Recitative, 'Then she, 'Let someone sing to us,'

and Air, 'Tears, idle tears' (*The Princess*) ... H. S. Oakeley

Miss Mary Davies, (harp obbligato - Mrs P. Frost)

Symphony no. 4 in B flat, op. 60... Beethoven

(last played here at the Reid Concert of 1873)

*An interval of ten minutes*

### Part II

Concerto in A minor ... Schumann

Pianoforte - Mr Charles Hallé, with his orchestra

Song, 'Salve dimora' (*Faust*) ... Gounod

Mr Edward Lloyd (violin obbligato - Herr Straus)

Violin solo, Cavatina in D, op. 85, no. 3 ... Raff

Madame Norman-Neruda

Rapsodie Norvégienne, no. 3, op. 21 ... Svendsen

for orchestra

Song, 'Regret,' ... Schubert

Mr Edward Lloyd (accompanied by Mr Charles Hallé)

Overture, *Jubilee* ... Weber

(Ending with 'God save the Queen.')

**Reid [commemoration] Concert**

**Wednesday, February 13, 1884, 7.45 pm, The Music Hall**

Principal Artistes

Miss Anna Williams - soprano

Mr Frederic King - baritone

Madame Norman-Neruda - violin

and

Mr Charles Hallé - solo pianist and conductor

Part I

The 'Reid' Music, (Sir Henry Bishop's score, 1843) ... *General Reid*

**Overture**, *Der Freischutz* ... *Weber*

**Recit. and Aria**, 'Mi tradi' (*Don Giovanni*) ... *Mozart*

Miss Anna Williams

Violin concerto, in A minor, no.8, 'In modo di Scena cantate' op. 47 ... *Spohr*

Madame Norman-Neruda and orchestra

**Romance**, 'La Fiancée du Marin' (*A qui pense-t-il?*) ... *H.S. Oakeley*

Miss Anna Williams

Symphony no. 2 in D, (op. 36) ... *Beethoven*

(first played at Reid Concert of 1875)

*Interval of ten minutes*

Part II

Pianoforte concerto in E flat, no. 5 (op. 73) ... *Beethoven*

Mr Charles Hallé and his orchestra

(Last played here by him at the Reid Concert of 1879)

**Air**, 'Revenge, Timotheus cries' (Alexander's Feast) ... *Handel*

Mr Frederic King

**Poeme-Symphonique**, 'Le Rouet d'Omphale' ... *Saint-Saens*

**Violin solo**, 'Air Varié in D, op. 2, no. 22 ... *Vieuxtemps*

**Serenade**, 'Good Night,' ... *Kücken*

Mr Frederic King

**Grand Kaiser-Marsch**, for a Festival Orchestra ... *Wagner*

Introducing the Luther Chorale - 'Ein feste Burg,' and the  
National Song, 'Heil, heil, dem Kaiser.'

(First time at this Festival)

**Reid [commemoration] Concert**

**Monday, February 14, 1887, 7.45 pm, The Music Hall**

Principal Artistes

Miss Amy Sherwin - soprano

Mr Edward Lloyd - tenor

Mr Charles Hallé - solo pianist and conductor

Part I

Introduction, pastorale (with flute and clarinet etc.) minuet and march

... *General Reid*

.....

**Overture**, *Jessonda* ... *Spohr*

**Recit. and Aria**, *Irene*, or *Reine de Sabe*, ... *Gounod*

Mr Edward Lloyd

**Concerto** in F minor, no. 2, op. 21 ... *Chopin*

pianoforte, Mr Hallé, with his orchestra

**Recit. and Air**, 'Wie nahte mit der Schlummer' (*Freischütz*) ... *Weber*

Miss Amy Sherwin

**Symphony** in A major, no. 7 op. 92 ... *Beethoven*

Part II

**Incidental Music**, 'Midsummer Night's Dream' ... *Mendelssohn*

**Song**, 'Adelaida' ... *Beethoven*

Mr Edward Lloyd accompanied by Mr Charles Hallé

**Rhapsodie Hongroise**, no. 2 in D (Dedicated to Joachim) ... *Liszt*

**Romance**, 'Couplets du Mysoli' (*La Perle du Brésil*) ... *Felicien David*

Miss Amy Sherwin, flute obligato - M. F. Brossa

**Song**, 'Love's Altar,' ... *H. S. Oakeley* (song album, no. 8)

Mr Edward Lloyd

(last sung here in 1885, and now selected by the vocalist)

**Overture**, *Guillaume Tell* ... *Rossini*



**Reid [commemoration] Concert**

**Monday, February 13, 1888, 7.45 pm, The Music Hall**

Principal Artistes

Madame Nordica - soprano

Mr Watkin-Mills - baritone

Madame Norman-Neruda - violin

Mr Charles Hallé, LL.D. - solo pianist and conductor

Part I

Introduction, Pastorale, Minuet and March ... *General Reid*

(Scored by Anschütz)

(1) **Overture**, *Anacreon* ... *Cherubini*

(2) **Air**, 'Let the Bright Seraphim,' (*Samson*) ... *Handel*

Madame Nordica

(3) Concertstück in F minor, op. 79 ... *Weber*

Mr Charles Hallé (with his Orchestra)

Herr Straus - conductor

(4) **Recit and Air**, 'She alone charmeth my sadness' (*Irene*) ... *Gounod*

Mr Watkin Mills

(5) Sinfonia, 'Eroica,' no. 3 ... *Beethoven*

(Introduced at the Reid Concert of 1870)

*Interval of ten minutes*

Part II

(6) **Overture**, 'Fingal's Cave,' ... *Mendelssohn*

(First played here 1867)

(7) **Aria**, 'Una voce poco fà,' (*Il Barbiere di Seviglia*) ... *Rossini*

Madame Nordica

(8) **Solos**, Violin, (a) Romance in F ... *Beethoven*

(b) 'Le Mouvement Perpetuel,' ... *Paganini*

Madame Norman-Neruda and Orchestra

(9) **Songs** (a) 'For ever and for ever,' (b) 'The Troubadour,' ... *Oakeley*

Mr Watkin Mills

(10) Menuetto e Trio, for muted strings ... *Boccherini*

(11) **Overture**, *Lustpiel* ... *Smetana*

(First time in Scotland)

## Reid [commemoration] Concert

Wednesday, February 13, 1889, 7.45 pm, The Music Hall

### Principal Artists

Miss Anna Williams - soprano

Mr W. H. Brereton - basso

Madame Neruda (Lady Hallé - violiniste

Sir Charles Hallé - solo pianist and conductor

### Part I

Introduction, Pastorale (flute and oboe solos), Minuet and March ... *General Reid*

(1) **Overture**, *Athalie* ... *Mendelssohn*

(2) **Air**, 'On mighty pens the eagle wings' (*Creation*) ... *Haydn*

Miss Anna Williams

(3) **Concerto**, Pianoforte and orchestra, op. 54 ... *Schumann*

Pianoforte - Sir Charles Hallé, with his orchestra

(4) **Air**, 'Revenge, 'Timotheus cries' (*Alexander's Feast*) ... *Handel*

Mr W. H. Brereton

(5) Symphony, in F, no. 6, 'Pastorale,' ... *Beethoven*

*An interval of ten minutes*

### Part II

(6) **Overture**, 'Academic Festival' ... *Brahms*

(7) **Recitative and Air**, 'Tears, idle tears' ... *Herbert Oakeley*

Miss Anna Williams, harp obbligato - Mrs Frost

(8) **Violin and Orchestra**, Ungarisches (from Volker Cycle) ... *Raff*

Madame Neruda (Lady Hallé

(9) **Ballad for Orchestra**, 'La belle dame sans merci,' ... *A. C. Mackenzie*

(10) **Song**, 'Philémon et Baucis' (Vulcan's song at the forge) ... *Gounod*

Mr W. H. Brereton

(11) **Overture**, *Gazza Ladra* (The Thieving Magpie) ... *Rossini*

**Reid [commemoration] Concert**

**Thursday, February 13, 1890, 7.45 pm, The Music Hall**

Principal Artists

Miss Anna Williams - soprano

Mr Edward Lloyd - tenor

Madame Neruda (Lady Hallé) - violiniste

Sir Charles Hallé - solo pianist and conductor

Part I

Introduction, pastorale, Minuet and March ... *General Reid*

**Overture**, *Flauto Magico* ... *Mozart*

**Grand scena**, Recit: 'Ocean! thou mighty monster,' Aria: 'Still I see thy billows flashing' from *Oberon* ... *Weber*

Miss Anna Williams

Violin concerto in A minor, no. 8, 'In modo di Scene cantante' ... *Spohr*

Lady Hallé and orchestra

**War song**, *Israel in Egypt* ... *Handel*

Symphony in C minor, no. 5, op. 67 ... *Beethoven*

Part II

**Overture**, *Fidelio* ... *Beethoven*

**Song** or 'Valentine' (Song Album, no. 11) *H. S. Oakeley*

**Pianoforte solos**, (a) 'La Fileuse,' op. 157, no. 1 ... *Raff*

(b) Valse Allemande, op. 82, no. 5 ... *Rubinstein*

Sir Charles Hallé

Song: 'The Veiled Prophet,' ... *Prof. C. Villiers Stanford*

Miss Anna Williams

Violin solos, Two Hungarian dances ... *Brahms*

Lady Hallé

Overture, *Guillaume Tell* ... *Rossini*

**Edinburgh Orchestral Festival (Twenty-first year) 1890**  
**Second Concert, Friday Evening, 14th February, at Eight o'clock**

Artistes

Miss Anna Williams - soprano

Miss Edmonds - second soprano

Mr Edward Lloyd - tenor

Sir Charles Hallé - pianist and conductor

Edinburgh Choral Union

Part I

'Sinfonia Cantata,' *Lobgesang* op. 52 (1840) ... *Mendelssohn*

(The Hymn of Praise)

No. 1 - Symphony (Orchestra)

(a) Maestoso con Moto. (b) Allegro. (c) Allegretto agitato (with Chorale). (d) Adagio religioso

No. 2 - Chorus

All men, all things, all that has life and breath, sing to the Lord. Hallelujah!

Praise the Lord with late and harp, in joyful song extol Him, and let all flesh magnify His might and His glory.

No. 2½ - Solo (Miss Anna Williams) and Semi-Chorus

Praise thou the Lord, O my spirit, and my inmost soul praise His great loving kindness.

Praise thou the Lord, O my spirit, and forget thou not all His benefits.

No. 3 - Recitative (Mr Edward Lloyd)

Sing ye praise, all ye redeemed of the Lord, from the hand of the foe, from your distresses, from deep affliction; who sat in the shadow of death and darkness. All ye that cry in trouble unto the Lord, sing ye praise! give ye thanks, proclaim aloud His goodness.

Solo

He counteth all your sorrows in the time of need. He comforts the bereaved with His regard. Sing ye praise, give ye thanks, proclaim aloud His goodness.

No. 4 - Chorus

All ye that cried unto the Lord in distress and deep affliction. He counteth all your sorrows in the time of need.

No. 5 - Duet (Miss Anna Williams and Miss Edmonds) and Chorus

I waited for the Lord, He inclined unto me, He heard my complaint; O blessed are they that hope and trust in the Lord.

No. 6 - Solo (Mr Edward Lloyd)

The sorrows of death had closed all around me, and hell's dark terrors had got hold upon me, with trouble and deep heaviness; but said the Lord, 'Come, arise from the dead, and awake thou that sleepest, I bring thee salvation.'

Recitative

We called through the darkness, 'Watchman will the night soon pass?' The watchman only said, 'Though the morning will come, the night will come also.' Ask

ye, inquire ye, ask if ye will, enquire ye, return again, ask, 'Watchman will the night soon pass?'

No. 7 - Solo and Chorus

The night is departing, the day is approaching, therefore let us cast off the works of darkness, and let s gird on the armour of light. The day is approaching, the night is departing.

No. 8 - Chorale (Nun Danket alle Gott, A.D. 1648)

Let all men praise the Lord,  
In worship lowly bending,  
On His most Holy Ward,  
Redeem'd from woe depending.  
His gracious is and just,  
From childhood us doth lead;  
On Him we place our trust  
And hope, in time of need.  
Glory and praise to God  
The Father, Son, be given,  
And to the Holy Ghost,  
On high enthron'd in heaven.  
Praise to the Three-One God;  
With pow'rful arm and strong,  
He changeth night to day;  
Praise Him with grateful song.

No. 9 - Duet (Miss Williams and Mr Lloyd)

My song shall alway be Thy mercy, singing Thy praise, Thou only God, my tongue ever speak the goodness Thou hast done unto me.

I wandered in night and foulest darkness, and mine enemies stood threatening around yet called I upon the Name of the Lord, and He redeemed me with watchful goodness.

No. 10 - Chorus

Ye nations, offer to the Lord glory and might.  
Ye monarchs, offer to the Lord glory and might.  
Thou heaven, offer to the Lord glory and might.  
The whole earth, offer to the Lord glory and might.  
O give thanks to the Lord, Praise Him, all ye people, and ever praise his Holy Name.  
Sing ye the Lord, and ever praise His Holy Name.  
All that has life and breath, sing to the Lord.

.....

Part II [no further information known]

## Reid [commemoration] Concert

Friday, February 13, 1891, 7.45 pm, The Music Hall

### Principal Artistes

Madame Lillian Nordica - soprano

(Madame Neruda (Lady Hallé) - violiniste) [on the day of the performance Lady

Hallé was indisposed and the concerto was played by Hess]

Herr Willy Hess - violin

Sir Charles Hallé - conductor and pianist

### Part I

Introduction, pastorale, minuet and march ... *General Reid*

**Overture**, *Anacreon* ... *Cherubini*

**Recit., and Air**, 'In quali eccessi, o Numi,' 'Mi tradi quell' alma ingrata ...' (*Don Giovanni*) ... *Mozart*

Mdme Nordica

Violin Concerto, op. 46 ... *Mendelssohn*

Lady Hallé and orchestra

Symphony no.2 in D, op. 36 ... *Beethoven*

(first heard in Scotland at the Reid Concert of 1875)

### Interval

### Part II

**Overture**, *Nachklänge von Ossian* ... *Gade*

**Aria**, 'Dich, theure Halle, gruss' ich wieder' (*Tannhauser*, Act II) ... *Wagner*

Madame Nordica

**Pianoforte solos**,

(a) Barcarole in F sharp, op. 60, (b) Grand Valse (vivace) in A flat, op. 42 ... *Chopin*

Sir Charles Hallé

Nos. 1, 4 and 5 from Orchestral Suite, in Olden style, op. 27 ... *Oakeley*

Pastorale, Andante

Sarabande, Andantino

Gavotte and Musette, Allegro

**Violin solo**, Romanza in A minor ... *Max Bruch*

(first time here)

Lady Hallé

**Song**, 'Er, der Herrlichste,' ... *Schumann*

Madame Nordica

**Overture**, *Der Freischütz* ... *Weber*

## 11.4: Selected concert programmes 1892 to 1914

(Transcriptions of concert programmes and information extracted from newspaper reports of concerts mentioned in the text of the thesis – see Editorial notes, p. 3)

### Reid [commemoration] Concert

Saturday 13, February 13, 1892, 2.30 pm, The Music Hall

Miss Marguerite MacIntyre - soprano,  
Mr Ffrangcon-Davies - baritone,  
Mr Max Pauer - pianist,  
M. Maurice Sons - solo violinist and leader,  
Mr F. W. Bridgman - accompanist,  
Professor Niecks - conductor

#### Part I

1. Introduction, Pastorale, Minuet and March ... *General Reid*
2. Suite in D major, for orchestra ... *J. S. Bach*
3. **Aria**, 'Angels ever bright and fair,' (*Theodora*) ... *G. F. Handel*  
Miss MacIntyre
4. **Recit and Aria**, 'Thou decidest her fate,' ... *Gluck*  
Mr Ffrangcon-Davies
5. Concerto (no.23, in A major), for Pianoforte and Orchestra ... *W. A. Mozart*  
Mr Max Pauer
6. **Duetto**, 'La ci darem la mano,' from *Don Giovanni* ... *W. A. Mozart*  
Miss MacIntyre and Mr Ffrangcon-Davies
7. Grand Concerto, in G minor, for Stringed Instruments ... *G. F. Handel*

#### Part II

8. Symphony, in E flat, for Orchestra, ... *J. Haydn*  
(no.1 of Breitkopf & Hartel's Edition, one of the twelve composed for Salomon's Concerts in London.)
9. **English songs**
  - (a) 'Now Phoebus sinketh in the west,' ... *Th. A. Arne*
  - (b) 'The Lass that loves a Sailor,' ... *C. Dibdin*  
Mr Ffrangcon-Davies
10. **Pianoforte solos**
  - (a) 'La Poule,' ... *J. Ph. Rameau*
  - (b) Passecaille, ... *Francois Couperin*
  - (c) Sonata in D major ... *Domenico Scarlatti*  
Mr Max Pauer
11. **Scotch song**, 'Auld Robin Gray' ... anon.
12. Overture to the Opera *Lodoiska* ... *Cherubini*

**Monday, March 14, 1892, University Music Class Room**  
**1891–1892: Lecture-recital, II of IV**

A course of four lectures on the early developments of the forms of instrumental music.

II. Instrumental music unconnected with the drama, chiefly in the 17th century. The Preludio, Intonazione, Toccata, Partita, Ciaccona, Passacaglia, Sinfonia, Ricercare (Recercare or Ricercata), Fantasia, Capriccio, Canzona (or Canzone) all francese, Sonata da chiesa (Church sonata) and Sonata da camera (Chamber Sonata), or Balletti (Dances), Concerto, and Concerto grosso, – from the two Gabrielis to Corelli.

Mr T. H. Collinson - organ and pianoforte

Madame Agnes Hamilton - violin

Mr James Winram - violin

Mr F. Laubach - viola

Mr Alfred Gallrein - violoncello

Professor Frederick Niecks

**MUSICAL ILLUSTRATIONS**

1. Toccata for the organ by Claudio Merulo
2. Ricercare for the organ by Girolamo Frescobaldi
3. Eight-part Canzona by Giovanni Gabrieli (1597)
4. Fragments from a Sonata by Gio. Battista Fontana (about 1630), and from two Canzone a tre by Tarquinio Merula (about 1639)
5. Sonata for two violins, viola and bass, by Massimiliano Neri (1651)
6. A motive from a Sonata by Giovanni Legrenzi (1655)
7. La Rosetta. A Sonata for two violins and bass by Gio. Legrenzi (1671)
8. Sonata con tre instrumenti con il basso continuo. op. 1 by Giuseppe Torelli (1686)
9. Some parts of a Church and Chamber Sonata (sonata da chiesa and sonata da camera) for violin and thorough-bass, op. 5 nos. 1 and 9, by Archangelo Corelli (1700)



**Monday, March 21, 1892, University Music Class Room**

**1891–1892: Lecture-recital, III of IV**

A course of four lectures on the early developments of the forms of instrumental music.

III. Instrumental music in connection with the drama (i.e. Opera and Oratorio), with special reference to the Overture, chiefly in the 17th century.

Instrumental music in the Miracle Plays and other early dramatic attempts - The '*Ballet Comique de la Reine*' – the orchestral instruments of that time – A few words about instrumental music in churches – The importance of the latter part of the 16th and the early part of the 17th century in the history of Music – The first musical dramas by Cavalieri, Peri, Caccini and Monteverde [sic] – The works of Landi, Cesti, Cavalli, Lully and Alessandro Scarlatti.

Madame Agnes Hamilton - violin

Mr James Winram - violin

Mr F. Laubach - viola

Mr A Scott Jupp - viola

Mr Alfred Gallrein - violoncello

Professor Frederick Niecks

**MUSICAL ILLUSTRATIONS**

1. 'Le son du premier ballet,' in five parts, from Baltasar Beaujoyeux's (*Baltazarini*) '*Ballet comique de la Royne*' (1581)
2. Ritornelli and Symphonies from Jacopo Peri's *Euridice* (1600), Monteverde's *Orfeo* (1607, Marc' Antonio Cesti's *La Dori* (1663)
3. (a) The introductory Toccata of Monteverde's *Orfeo* (1607).  
(b) Sinfonia per introduzione del Prologo of Steffano Landi's *Sant' Alessio* (1634).  
(c) Introductory Sinfonia of Francesco Cavalli's *Giasone* (1649).  
(d) Ouverture to Jean Baptiste Lully's *Armide* (1686).  
(e) Introductory Sinfonia of Alessandro Scarlatti's *La Rosaura* (about 1690)

## Reid [commemoration] Concert

Tuesday, February 14, 1893, 8.00 pm, The Music Hall

Fräulein Marie Fillunger - soprano

Herr Julius Klengel - violoncello

Mr Charles Reynolds - oboe d'amore

Mr Francis Gibson - accompanist

Mr Maurice Sons - leader of the orchestra

Professor Niecks - conductor

### Part I

1. Introduction, Pastorale, Minuet and March ... *General Reid*
2. **Overture**, to Goethe's Tragedy, *Egmont* ... *L. van Beethoven*
3. **Scena and Aria**, 'Ah! perfido,' concert aria, op. 65,  
for soprano and orchestra ... *L. van Beethoven*  
Fräulein Fillunger
4. **Andante, Minuet and Rondo** ... *J. S Bach*
5. **Concerto**, op. 33, in A minor for violoncello and orchestra ... *Robert Volkmann*  
Herr Julius Klengel
6. **Song**, 'Die Allmacht,' ... *Schubert*  
Fräulein Fillunger
7. **Festklänge (festive strains)**, Symphonic poem for orchestra ... *F. Liszt*

### Part II

8. **Concert Overture**, 'The Hebrides' (or 'Fingal's Cave'),  
for orchestra ... *F. Mendelssohn-Bartholdy*
9. **Solos for the violoncello** with pianoforte accompaniment
  - (a) Air, ... *J. S. Bach*
  - (b) Scène pittoresque, ... *J. Massenet*
  - (c) Tarantelle, ... *A. Piatti*
10. **Ballad Overture**, 'The Dowie Dens o' Yarrow,'  
for orchestra, op. 6 ... *Hamish MacCunn*
11. **Songs** with pianoforte accompaniment
  - (a) 'Widmung,' ... *Schumann*
  - (b) 'Meine Liebe ist grün,' op. 63 ... *Brahms*  
Fräulein Fillunger
12. **Scottish Rhapsody** ... *A. C. Mackenzie*

## Historical concert

Wednesday, November 29, 1893, University Music Class Room

1893–1894: Concert I of VI

Six Historical Concerts Illustrative of the Development of Dramatic music  
Italian Opera in the 17th Century

Vocalists:-

Miss Copeland

Miss Kruger

Mrs Kennedy Fraser

Mr J. A. Y. Stronach

Mr J. H. Kennedy

Accompanist:-

Mr A Scott Jupp

### Part I

1. Extracts from the opera *Euridice* (1600)  
... *Giulio Caccini* (b. about 1550, d. about 1615)
2. Lamento d' Arianna 'Lasciatemi morire,'  
from the opera *Arianna* (1607) ... *Claudio Monteverdi* (b. 1568, d. 1643)
3. Extracts from the opera *Orfeo* (1607) ... *Claudio Monteverdi*
4. 'Intorno all'idol mio spirate pur spirate aura.'  
Scena from the opera *Oronhea* (1649) ... *Marc' Antonio Cesti* (b. about 1620, d. 1669)  
Oronhea - Miss Kruger
5. 'Beato chi puo lontan delle corte goder quelle sorti.'  
Aria from the opera *Serse* (1654) ... *Francesco Cavalli* (b. 1599 or 1600, d. 1676)  
Periarco - Mr Kennedy
6. 'Affe, affe, mi fate ridere, ah, ah, ah, mi fate ridere.'  
Canzonetta from the Opera *Serse* (1654) ... *Francesco Cavalli*  
Clito - Miss Copeland

Interval

### Part II

First Act (with some omissions) of the opera *La Rosaura* (about 1690)  
... *Alessandro Scarlatti* (1659–1725)

Overture, Recitatives and Arias. There are no Choruses.

Rosaura - Miss Copeland

Climone - Miss Kruger

Elmiro - Mrs Kennedy Fraser

Celindo and Lesbo - Mr Stronach

## Historical concert

Wednesday, December 13, 1893, University Music Class Room

1893–1894: Concert II of VI

Six Historical Concerts Illustrative of the Development of Dramatic music  
Italian opera in the 18th Century

Vocalists:- Miss Copeland, Miss Krüger, Miss Kate Gray, Miss Margaret Kennedy,  
Mr J. A. Y. Stronach, Mr J. H. Kennedy and Mr L. A. Guthrie

Organ and pianoforte:- Mr A. Scott Jupp

### Part I

1. Overture to the opera *Ottone* (1723) ... *Handel*  
organ - Mr A. Scott Jupp
2. Aria, 'Se il ciel mi divide dal saro mio sposo.'  
(*Alessandro nell' Indie*) (1729) ... *Leonardo Vinci*  
Celofide - Miss Copeland
3. Recitative and Aria, 'Misero! a chi mi volgerò?'  
from the Intermezzo (*Livietta e Tracollo*) (1734) ... *Giovan Battista Pergolesi*  
Tracollo - Mr Kennedy
4. Duet, 'La destra ti chiedo, mio dolce sostegno,' (*Demofonte*) (1740) ... *Leonardo Leo*  
Dircea - Miss Krüger; Timante - Mr Stronach
5. 'La Serva Padrona' (1731,  
the second intermezzo (with some omissions) ... *Pergolesi*  
Serpina - Miss Copeland; Uberto - Mr Kennedy
6. Quartet, 'Non trascurate.' (*Deidamia*) (1740) ... *Handel*
7. Aria, 'Sorge infausta una procella.' (*Orlando*) (1732) ... *Handel*  
Zoroastro - Mr Guthrie
8. Aria, 'Lascia ch' io pianga.' (*Rinaldo*) (1711) ... *Handel*  
Almirena - Miss Krüger
9. Aria, 'Vi sento, sì, vi sento.' (*Lotario*) (1729) ... *Handel*  
Berengario - Mr Stronach
10. March from *Rinaldo* (1711), Gigue from *Serse* (1738) and  
Minuet from *Arianna* (1733) ... *Handel*  
organ - Mr A. Scott Jupp
11. Aria, 'Di quel bel che m' innamora.' (*Flavio*) (1723) ... *Handel*  
Flavio - Miss Kennedy
12. Aria, 'Pensa s chi geme d'amor piagata' (*Alcina*) (1735) ... *Handel*  
Melisso - Mr Kennedy
13. Aria, 'Sì, t'amo, o cara.' (*Musio Scevola*) (1721) ... *Giovanni Battista Bononcini*  
Miss Copeland
14. Chorus, 'Vinto è sol della virtù degli affetti il reo livor.' (*Rinaldo*) (1711) ... *Handel*

### Part II

1. Quartet, 'Per voi soave.' (*Giustino*) (1736) ... *Handel*

2. Aria, 'Padre, perdona' (*Demofonte*) (1748) ... *Adolfo Hasse*  
Dircea - Miss Krüger
3. Aria, 'Se mai più sarò geloso' (*Alessandro nell' Indie*) (1768) ... *Antonia Sacchini*  
Poro - Mr Stronach
4. Aria, 'Son io semplice fanciulla' (*L'inimico delle donne*) (1772) ... *Baldassare Galuppi*  
Agnesina - Miss Copeland
5. Aria, 'Son troppo vezzose del volto le rose' (*Enrico*) (1743) ... *Galuppi*  
Miss Krüger
6. Scena and Aria, 'Poro dunque mori, dunque perduto tutto è per me'  
(*Alessandro nell' Indie*) (1744) ... *Nicola Piccinni*  
Cleofide - Miss Copeland
7. Overture, to the opera *Il matrimonio segreto* (1792) ... *Domenico Cimarosa*  
organ - Mr A Scott Jupp
8. Duet, 'Che bel piacere da la verdura.' (*Giannina e Bernardone*) (1781) ... *Cimarosa*  
Donna Aurora - Miss Copland; Don Orlando - Mr Kennedy
9. Rondo, 'Nel lasciarti o prence amato mi si spezza in seno il cor'  
(*Olimpiade*) (1784) ... *Cimarosa*  
Megacle - Miss Krüger
10. The finale from the first Act of *Il matrimonio segreto* (1794) ... *Cimarosa*  
Geronimo, father of ... - Mr Guthrie  
Elisetta, elder daughter, engaged to the Count - Miss Kate Gray  
Carolina, younger daughter, secretly married to Paolino - Miss Copeland  
Fidalma, sister of Geronimo, a widow - Miss Kennedy  
Count Robinson - Mr Kennedy  
Paolino, a young clerk of Geronimo's - Mr Stronach

## Historical concert

Wednesday, February 14, 1894, University Music Class Room

1893–1894: Concert IV of VI

Six Historical Concerts Illustrative of the Development of Dramatic music  
German opera composers of the 18th Century

Vocalists:-

Miss Copeland

Miss Kruger

Mrs Gibson

Mrs Anderson

Miss Guthrie

Miss Riddle Henderson

Mr J. A. Y Stronach

Mr J. H. Kennedy

Mr L. A. Guthrie

Mr D. Ross

Mr R. Boyd

and a Choir of about 30 voices

Mr A. Scott Jupp - pianoforte and organ

Introduction, Pastorale and March ... *General Reid*

played on the organ by Mr A. Scott Jupp

[the review records that this work was played by Professor Niecks not Jupp]

### Part I

1. Two Songs from the opera *Die Jagd* (1771) ... *Johann Adam Hiller*

'Che faro senza Euridice,' from (*Orfeo ed Euridice*) ... *Gluck*

Miss Kruger

2. Acts I & II (with some omissions)

and the concluding chorus of the opera *Iphigenia in Tauris* ... *Gluck*

Iphigenia - Miss Copland

A Priestess - Miss Kruger

Orestes - Mr Kennedy

Pylades - Mr Stronach

Thoas - Mr Guthrie

A Scythian - Mr Boyd

Chorus of Priestesses, Scythians, and Greeks

### Part II

A selection, including the Finale,

from Act II of *Die Zauberflöte* (1791) ... *Mozart*

**Historical concert**

**Wednesday, November 14, 1894, University Music Class Room**

**1894–1895: Concert I of VI**

Six Historical Concerts, Five of String Quartet Music, One of Choral Music

Professor Niecks - first violin

Mr J. F. Guyer - second violin

Mr Colin McKenzie - viola

Mr Grant T. McNeill - violoncello

Quartet for two violins, viola and violoncello, in B flat major, op. 1, no. 1... *Haydn*

Quartet for two violins, viola and violoncello, in C major, op. 33, no. 3 ... *Haydn*

interval

Quartet for two violins, viola and violoncello, in C major ... *Mozart*

Quartet for two violins, viola and violoncello, in D minor, op. 76, no. 2 ... *Haydn*

.....

**Historical concert**

**Wednesday, February 13, 1895, University Music Class Room**

**1894–1895: Concert IV of VI**

Six Historical Concerts, Five of String Quartet Music, One of Choral Music

Professor Niecks - first violin

Mr J. F. Guyer - second violin

Mr Colin McKenzie - viola

Mr Grant T. McNeill - violoncello

Preliminary

Minuet and March composed by General Reid, the Founder of the Chair of Music in the University of Edinburgh

Quartet for two violins, viola and violoncello, in A minor, op. 132 ... *Beethoven*

Quartet for two violins, viola and violoncello, in D major, op. 44, no. 1

... *Mendelssohn*

interval

Quartet for two violins, viola and violoncello, in A minor, op. 41, no. 1 ... *Schumann*

## Historical concert

Wednesday, February 27, 1895, University Music Class Room

1894–1895: Concert V of VI

Six Historical Concerts, Five of String Quartet Music, One of Choral Music

The main object of this concert is to exemplify three grand choral styles – that of Palestrina (Roman school), Durante (Neapolitan school) and J. S. Bach (North German school). The three organ compositions to be played at this concert exemplify three stages in the development of organ playing; but they must be left to tell their own stories. *F. N.*

A chorus of about sixty voices

Vocal soloists - Miss Guthrie, Mrs Wilson, Mr Stronach and Mr Guthrie

Organist - Mr A. Scott Jupp

Conductor - Professor Niecks

### Part I

1. Fantasia allegra [sic] for the organ (published 1596) ... *Andrea Gabrielli*
2. Motet for the Festival of our Lord's nativity ... *Giovanni Pierluigi Palestrina*
3. Sanctus, Benedictus and Hosanna from the Mass *Iste Confessor*  
for four-part and three-part chorus ... *Palestrina*

### Part II

1. Toccata, no. 12 of *Toccate d'Intavolatur, I* for the organ ... *Girolamo Frescobaldi*
2. Magnificat for four-part chorus, soprano, alto, tenor and bass solo,  
and organ accompaniment ... *Durante*

### Interval

### Part III

1. Prelude and fugue for the organ ... *Dietrich Buxtehude*
2. Glory to God, four-part chorus from the *Christmas oratorio*... *J. S. Bach*
3. Motet for double chorus (8 parts), 'I wrestle and pray' ... *J. S. Bach*



## Historical concert

Wednesday, March 27, 1895, University Music Class Room

1894–1895: Concert VI of VI

Six Historical Concerts, Five of String Quartet Music, One of Choral Music

Professor Niecks - first violin

Mr J. F. Guyer - second violin

Mr Colin McKenzie - viola

Mr Grant T. McNeill - violoncello

### Part I.

Quartet for two violins, viola and violoncello, in B flat major, op. 67 ... *Brahms*

*Vivace*

*Andante*

*Agitato (allegretto non troppo)*

*Poco allegretto con variazioni.*

### Part II.

Quartet for two violins, viola and violoncello, in E flat major,

op. 27, no. 1... *Boccherini*

*Allegro moderato*

*Adagio non tanto*

*Menuetto*

### Part III.

Quartet for two violins, viola and violoncello, in E minor ... *Smetana*

*Allegro vivo appassionato*

*Allegro moderato à la Polka*

*Largo sostenuto*

*Vivace*

## Historical concert

Wednesday, November 13, 1895, University Music Class Room

1895–1896: Concert I of VI

English Glee, Songs, and Instrumental Music.

### The Harmonists

Mr James Richardson - vocalist

Mr Thomas Richardson, junr - vocalist

Mr William Richardson - vocalist

Mr John H. Kennedy - vocalist

Mr A. Scott Jupp - organ and pianoforte

Professor Niecks - violin

Mr J. F. Guyer - violin

### Part I

1. Prelude and fugue in C minor for the organ ... *Samuel Wesley*
2. Three glees
  - (a) 'Now the bright morning star' ... *Dr Benjamin Cooke*
  - (b) 'How sweet, how fresh' ... *Stephen Paxton*
  - (c) 'The request' ... *Garrett Colley Wellesley, Earl of Mornington*
3. Sonata in G major for the pianoforte ... *Thomas Augustine Arne*
4. A song: 'Sally in our alley' ... *Henry Carey*
5. Two glees
  - (a) 'Discord, dire sister' ... *Samuel Webbe*
  - (b) 'Return, blest days' ... *John Stafford Smith*

### Part II

6. Prelude and fugue in D minor for the organ ... *Samuel Wesley*
7. A song: 'Quaff with me the purple wine' ... *William Shield*
8. Two glees
  - (a) 'Crabbed age and youth' ... *Richard John Samuel Stevens*
  - (b) 'Go, idle boy' ... *John Wall Callcott*
9. The Golden sonata ... *Henry Purcell*
10. Two glees
  - (a) 'Come, Clara, as the lily fair' ... *Reginald Spofforth*
  - (b) 'By Celia's arbour' ... *William Horsley*

**Historical concert, Wednesday, January 29, 1896, University Music Class Room  
1895–1896: Concert IV of VI**

Music of the 16th, 17th, and 18th centuries, chiefly instrumental, played on old instruments.

Mr Arnold Dolmetsch - lute, viola d'amore, and violin

Miss Hélène Dolmetsch - viola da gamba

Mrs Elodie Dolmetsch - harpsichord

Miss May Gibb - vocalist

**Part I**

1. Three dance tunes of the 16th century, from *Il Ballarino* (1581) ... *Fabritio Caroso*
  - a. 'Alta Orsina,' balletto for the lute
  - b. 'Alta Regina,' cascarda for the viol and lute
  - c. 'Bassa Ducale,' balletto for the viol and lute
2. Two fantazies for two viols (1595) ... *Thomas Morley*
  - a. 'Il Doloroso'
  - b. 'La Caccia'
3. Two songs with harpsichord accompaniment
  - a. 'Ard' il mio petto misero' (1621) ... *Guilio Caccini*
  - b. 'Che fièro costume' (1680) ... *Giovanni Legrenzi*
4. Three pieces for two viols and the harpsichord (c.1610)  
... *anonymous English composer*
  - a. Fantazie
  - b. Allmaine
  - c. Allmaine
5. Two songs, with lute accompaniment
  - a. 'Have you seen but a whyte lillie grow' (c.1610) ... *anonymous English composer*
  - b. 'Gather your rosebuds' (c.1640) ... *William Lawes*
6. Divisions on a ground for the viola da gamba,  
with harpsichord accompaniment (c.1650) ... *Christopher Simpson*
7. A song from *The Indian Queen*, 'they tell us that you mighty powers'  
... *Henry Purcell*
8. Two pieces for the harpsichord ... *Henry Purcell*
  - a. Toccata
  - b. A ground
9. Follia for the violin, viola da gamba and harpsichord ... *Arcangelo Corelli*

**Part II.**

10. Suite for the viola da gamba with harpsichord accompaniment ... *Marin Marais*
  - a. Prélude
  - b. Allemande
  - c. Sarabande
11. Three pieces for the harpsichord (1700) ... *François Couperin*
  - a. Les Tricoteuses
  - b. L'Arlequine
  - c. Les Satires
12. Sonata for the viola da gamba and harpsichord (1720) ... *G. F. Handel*
13. Song with harpsichord accompaniment, 'Pur Dicesti' (c.1725) ... *Antonio Lotti*

14. Three sonatas for the harpsichord (c.1720) ... *Domenico Scarlatti*

15. 'Dieuxième Concert'

for the harpsichord, viola d'amore and viola da gamba (1740) ... *Jean Philippe Rameau*

- a. La Laborde
- b. La Boucon
- c. L'Agaçante
- d. Menuets

## Historical concert

Wednesday, November 18, 1896, University Music Class Room

1896–1897: Concert I of V

Italian vocal and Italian and German instrumental chamber music of the 17th and 18th Centuries

Vocalists:-

Miss Gordon Pillans

Miss N Gaukroger

Mr Norman Davidson

Mr Albert B. Bach

Instrumentalists:-

Mrs Bach - pianoforte

Professor Niecks

1. Sonata for violin and pianoforte, op. 5 no. 8 in E minor (published 1700)  
... *Arcangela Corelli* (b. 1653, d. 1713)
2. **Aria**, 'Come raggio di sol,' ... *Antonio Caldara* (b. 1670, d. 1736)  
Mr Albert B. Bach
3. **Duet**, 'Luci bella non tanta fretta,' ... *Agostino Steffani* (b. 1655, d. 1730)  
Miss Gordon Pillans and Mr Bach
4. **Aria**, 'Non vale il servire,' ... *Giacomo Carissimi* (b. about 1604, d. 1674)  
Mr Norman Davidson
5. **Duet**, 'Vanne vale dico addio,' ... *Giovanni Battista Pergolesi* (b. 1710, d. 1736)  
Miss N. Gaukroger and Mr Bach
6. **Cantata**, 'Ferma, lascia ch' io parli, sacrilego, ministro,' ... *Giacomo Carissimi*  
Miss Gordon Pillans
7. Sonata for pianoforte and violin in E major ... *J.S. Bach* (b. 1685, 1750)  
(the third of six sonatas for clavier and violin)
8. **Duet**, 'Dov'e quell' usignolo,' ... *Giovanni Carlo Maria Clari* (b. 1669, d. about 1745)  
Miss Gordon Pillans and Mr Davidson
9. **Cantata**, 'Povera Pellegrina,' ... *Alessandro Scarlatti* (b. 1659, d. 1725)  
Miss Gaukroger
10. **Cantata**, 'Vittoria, vittoria,' ... *Giacomo Carissimi*  
Mr Bach
11. **Cantata**, 'E fia pur vero?' ... *Alessandra Scarlatti*  
Miss Gordon Pillans
12. **Duet**, 'O fortuna,' ... *Benedetto Marcello* (b. 1686, d. 1739)  
Miss Gaukroger and Miss Gordon Pillans
13. Sonata for violin and pianoforte in A major ... *George Frederick Handel* (b. 1685, d. 1759)  
(the third of twelve sonatas published in 1732)

## Historical concert

Thursday, December 3, 1896, University Music Class Room

1896-1897: Concert II of V

Old music on old instruments, chiefly English and French harpsichord music

Mrs Elodie Dolmetsch - harpsichord

Mr Arnold Dolmetsch - viola d'amore, harpsichord

Miss Hélène Dolmetsch - viola da gamba

### Part I

1. (a) Preludium. (b) Sellenger's round ... *William Byrd* (d.1623)
2. Pavan for two viols and the virginals ... *anon.*
3. (a) Fantazie in four parts ... *Orlando Gibbons* (b.1583, d.1625)  
(b) 'Nancie,' ... *Thomas Morley* (b.1557)  
(c) 'Muscadin,' ... *anon.*
4. A piece for two virginals ... *Giles Farnaby* (d.1630)
5. 'The Lady Katherine Audley's bells,' for two viols ... *John Jenkins* (b.1592, d.1678)
6. Sixth Suite for the harpsichord: Prelude. Allmand. Courant.  
... *Henry Purcell* (b.1659, d.1695)

### Part II

7. Suite: Allemande. Courante. Saraband. Gavotte  
... *Jean Baptiste Lulli* (b.1633, d.1687)
8. Allemande pour deux Clavecins (1716) ... *François Couperin* (b.1668, d.1733)
9. Chaconne for the Viola da Gamba,  
accompanied by the harpsichord (1696) ... *Marin Marais* (b.1656, d.1728)
10. Four pieces from the 'Quatorzième Ordre' ... *François Couperin*  
(a) 'Le Rossignol en amour,' and its 'double,' (b) 'La Linote éfarouchée.'  
(c) 'Les Fauvètes plaintives.' (d) 'Le Rossignol vainqueur' (1722)
11. Musette de Taverni,  
for the Harpsichord and Viola d'amore (1722) ... *François Couperin*
12. Three pieces of the 'Dix-huitième Ordre' ... *François Couperin*  
(a) 'Sœur Monique.' (b) 'Le tic-toc-choc, ou les Maillotins.' Pièce croisée.  
(c) 'Le Gaillard boiteux.' Dans le goût burlesque (1722)

## Historical concert

Wednesday, December 9, 1896, University Music Class Room

1896–1897: Concert III of V

Old music on old instruments, chiefly Italian harpsichord and German clavichord and Harpsichord music

Mrs Elodie Dolmetsch - harpsichord and clavichord

Mr Arnold Dolmetsch - violin

Miss Hélène Dolmetsch - viola da gamba

### Part I

1. Three Sonatas for the harpsichord ... *Domenico Scarlatti*
2. Sonata no. 10, in D major, for the harpsichord ... *Pietro Domenico Paradies*
3. Sonata no. 2, in D major, for the Viola da Gamba and harpsichord ... *J. S. Bach*
4. Prelude and Fugue, no. 10, in E minor  
from the first book of *Das wöhltemperierte Clavier* for the clavichord ... *J. S. Bach*

### *Interval*

### Part II

5. Sonata no. 2, in A major, for the violin and harpsichord ... *J. S. Bach*
6. Fantasia in C minor, Adagio in F minor and  
Allegro in A minor for the harpsichord ... *C. P. E. Bach*
7. Toccata in G major for the harpsichord ... *J. S. Bach*

## Historical concert

Wednesday, March 17, 1897, University Music Class Room

1896–1897: Concert V of V

A recital of virtuosic pianoforte music by Mr Leonard Borwick.

Mr Leonard Borwick - pianoforte

Sonata in F sharp minor, op. 81 ... *Johann Nepomuk Hummel*

(a) Allegro

(b) Largo con molto espressione

(c) Finale (vivace)

Nocturne in B flat major ... *John Field*

Two studies from op. 70 ... *Ignaz Moscheles*

(a) No. 11, in E flat major, allegro maestoso patetico

(b) No. 21, in D flat major, allegro moderato

Rondo from the first sonata in C major, op. 24 ... *Carl Maria von Weber*

Fantaisie in F minor, op. 49 ... *Frederick Chopin*

Berceuse in D flat major, op. 57 ... *Frederick Chopin*

Valse in A flat major, op. 42 ... *Frederick Chopin*

‘Auf Flügeln des Gesanges’ transcribed for the pianoforte

... *Mendelssohn / Sigismund Thalberg*

Etude, op. 2, no. 5, ‘Vie orageuse’ ... *Adolf Henselt*

Etude, op. 5, no. 4, ‘Ave Maria’ ... *Adolf Henselt*

Toccatina in C minor ... *Adolf Henselt*

Etude in C major ... *Anton Rubinstein*

Rhapsodie hongroise, no. 2 ... *Franz Liszt*



## Historical concert

Wednesday, November 17, 1897, University Music Class Room

1897–1898: Concert I of V

English cathedral music, from the 16th to the 19th century (to be continued in the second concert).

The cathedral choir of St Mary

Mr T. H. Collinson, Mus. Bac. (organist and choirmaster of St Mary's cathedral) - conductor and solo organist

Mr C. M. Cowe (sub-organist of St Mary's cathedral) - accompanist

1. (a) 'I will exalt thee' ... *Christopher Tye*  
(b) 'Sing unto the Lord' ... *Christopher Tye*
2. (a) 'Nunc dimittis' in the Dorian mode ... *Thomas Tallis*  
(b) 'Come holy Ghost' ... *Thomas Tallis*  
(c) 'If ye love me' ... *Thomas Tallis*
3. (a) 'Magnificat' in G minor ... *Richard Farrant*  
(b) 'Lord, for thy tender mercies' sake' ... *Richard Farrant*
4. 'Bow thine ear' ... *William Byrd*

**Interlude:** choral song in C major, for organ ... *Samuel Sebastian Wesley*

5. 'Credo', for men's voices ... *John Merbecke*
6. (a) 'Nunc dimittis' ... *Orlando Gibbons*  
(b) 'Hosanna' for six voices ... *Orlando Gibbons*

**Interlude:** fantasia of four parts for the organ ... *Orlando Gibbons*

7. 'Sing we merrily', for seven voices ... *William Child*
8. 'Hear, O heavens' ... *Pelham Humfrey*
9. (a) 'I beheld, and lo' ... *John Blow*  
(b) 'Save me, O God' ... *John Blow*

**Interlude:** larghetto with variations, in F sharp minor, for organ

... *Samuel Sebastian Wesley*

10. 'God is gone up with a merry noise' ... *William Croft*
11. 'God is our hope' ... *Maurice Greene*

## Historical concert

Wednesday, December 8, 1897, University Music Class Room

1897–1898: Concert II of V

English cathedral music, from the 16th to the 19th century (continuation of the programme of the first concert).

The choir of the cathedral of St Mary

Mr T. H. Collinson - conductor and solo organist

Mr C. M. Cowe - accompanist

### FIRST PART

1. (a) 'Te Deum' ... *Henry Purcell*

(b) 'Rejoice in the Lord always' (the 'Bell anthem') ... *Henry Purcell*

Interlude: Toccata for the organ ... *Henry Purcell*

2. 'O give thanks' ... *Henry Aldrich*

3. 'Hear my crying' ... *John Weldon*

4. 'O where shall wisdom be found' ... *William Boyce*

Interlude: con spirito for the organ ... *Thomas Augustine Arne*

### SECOND PART

5. 'Magnificat' ... *James Nares*

'Nunc dimittis' ... *James Nares*

6. 'Withdraw not thou thy mercy' ... *Thomas Attwood*

7. 'Let thy mind' ... *William Sterndale Bennett*

8. 'O saviour of the world' ... *John Goss*

9. 'Wash me thoroughly' ... *Samuel Sebastian Wesley*

Interlude: Andante in G ... *Henry Smart*

10. 'Our soul is escaped' (quartet) ... *Thomas Attwood Walmisley*

11. 'Ascribe unto the Lord' ... *Samuel Sebastian Wesley*

### **Historical concert**

**Wednesday, March 2, 1898, University Music Class Room**

#### **1897–1898: Concert IV of V**

The first of two recitals of virtuosic violin music, from Corelli to the present day.

Herr Theodor Werner - violin

Mr A. Scott Jupp - pianoforte

Sonata in C major, op. 5, no. 3 ... *Arcangelo Corelli*

Sonata in A major ... *Antonio Vivaldi*

Sonata in G minor, 'Il trillo del Diavolo' ... *Giuseppe Tartini*

Chaconne, from the Sonata in D major, for violin alone ... *Johann Sebastian Bach*

Grave and fuga (allegro) from the Sonata in D major ... *Friedrich Wilhelm Rust*

Sonata, op. 5, no. 6, 'Le Tombeau' ... *Jean Marie Leclair*

Concerto in A minor, first movement ... *Giovanni Battista Viotti*

Concerto in D minor, first movement ... *Rodolphe Kreutzer*

Concerto in A minor, second and third movements (andante and finale)

... *Pierre Rode*

.....

### **Historical concert**

**Wednesday, March 16, 1898, University Music Class Room**

#### **1897–1898: Concert V of V**

The second of two recitals of virtuosic violin music, from Corelli to the present day.

Herr Theodore Werner - violin

Mr A. Scott Jupp - pianoforte

Eighth concerto, in modo d'una scena cantante, op. 47 ... *Ludwig Spohr*

Grand concerto in E flat major ... *Nicolò Paganini*

First movement, with a cadenza by Th. Werner

Grand fantaisie brillante sur la marche et la romance d'Otello de Rossini, op. 11

... *Heinrich Wilhelm Ernst*

Grand concerto in E major, op. 10 ... *Henri Vieuxtemps*

Andante

Finale

Polonaise de Concert, op. 8 ... *Ferdinand Laub*

Romance from the Hungarian concerto, op. 11 ... *Joseph Joachim*

Légende ... *Henri Wieniawski*

Mazurka ... *Henri Wieniawski*

Valse Caprice ... *Henri Wieniawski*

Danses Espagnoles ... *Pablo de Sarasate*

(a) Romanza Andalus

(b) Jota Navarra

## Historical concert

Friday, November 11, 1898, University Music Class Room

1898–1899: Concert I of V

French music of the time of Louis XIV and Louis XV.

Mrs Elodie Dolmetsch - harpsichord

Mr Arnold Dolmetsch - lute, viola d'amore and violin

Miss Hélène Dolmetsch - viola da gamba and violoncello

Miss May Gibb - vocalist

### PART I

1. Three pieces for the harpsichord ... *Jean Baptiste Lully*  
(a) Courant et Double (b) Sarabande (c) Gigue
2. Two songs with lute accompaniment ... *de la Barre*  
(a) 'Rien n'est si rare en tendresse'  
(b) 'Esloigné de ce qu'on ayme'
3. Suite for harpsichord ... *Jean Henry d'Anglebert*
4. Song with lute accompaniment (1683) ... *anonymous*  
'Que vous me coûte cher, mon coeur'
5. 'Les Concerts Royaux'  
for viola d'amore, viola da gamba and harpsichord ... *François Couperin*
6. 'La Labyrinthe'  
for viola da gamba, with harpsichord accompaniment ... *Marin Marais*
7. Two songs from *Armide*,  
with harpsichord, violin and violoncello accompaniment ... *Jean Baptiste Lully*  
(a) 'On s'étonnerait moins' (b) 'Le perfide Renaud me fuit'

### PART II

8. Onzième Ordre, for the harpsichord ... *François Couperin*
9. Two pieces for the viola da gamba,  
with harpsichord accompaniment ... *de Caix d'Hervelois*  
(a) Sarabande (b) Les Papillons
10. Two songs, with harpsichord accompaniment (about 1720) ... *anonymous*  
(a) 'Trompeur Amour' (b) 'Musette: 'Vous qui donnez de l'amour'
11. Sonata for violin,  
with viola da gamba and harpsichord accompaniment ... *Jean Marie Leclair*  
No.4 of the first book
12. 'La Poule' for the harpsichord ... *Jean Philippe Rameau*
13. Premier Concert,  
for viola d'amore, viola da gamba and harpsichord ... *Jean Philippe Rameau*  
(a) La Coulicam (b) La Livri (c) Le Vézinet

## Historical concert

Wednesday, December 7, 1898, University Music Class Room  
1898–1899: Concert II of V

Recital of German songs (Schubert and Schumann) and violin and pianoforte music.

Fräulein Marie Fillunger - vocalist

Mr Colin McKenzie - violinist

Mr William Townsend - pianist

Mr Scott Jupp - accompanist

Two Romantic pieces for violin and pianoforte, op. 75 ... *Anton Dvořák*

(a) Allegro moderato

(b) Allegro maestoso

Seven songs ... *Franz Schubert*

1. Gretchen am Spinnrade

2. 'Ungeduld', no. 7 of the Müllerlieder

3. 'Mein', no. 11 of the Müllerlieder

4. 'Die Stadt', no. 11 of the Schwanengesang

5. 'Der Lindenbaum', no. 5 of the Winterreise

6. 'Schäfers Klagelied'

7. 'Die Post', no. 13 of the Winterreise

Sonata in A minor for pianoforte and violin, op. 105 ... *Robert Schumann*

(a) Appassionato

(b) Allegretto

(c) Vivo

Seven Songs ... *Robert Schumann*

1. 'Waldesgespräch', op. 39, no. 3

2. 'Der Nussbaum', op. 25, no. 3

3. 'Stille Thränen', op. 35, no. 10

4. 'Sängers Trost', op. 127, no. 1

5. 'Thre Stimme', op. 96, no. 3

6. 'Meine Rose', op. 90, no. 2

7. 'Widmung', op. 25, no. 1

## Historical concert

Wednesday, January 18, 1899, University Music Class Room  
1898–1899: Concert III of V

A recital of virtuosic violoncello music.

Mr Willy Benda - violoncello

Mrs Benda - pianoforte

Vocal Quartet

Miss Martini

Mrs Anderson

Mrs Kennedy Fraser

Miss Margaret Kennedy

1. Ninth concerto, in B minor, op. 56 ... *Bernhard Romberg*
  - (a) Allegro moderato
  - (b) Andante
  - (c) Rondo. Allegretto
2. Vocal intermezzo: 'Laudi alla Vergine Maria', for four voices ... *Giuseppe Verdi*
3. Divertimento, on Austrian songs, op. 46 ... *Bernhard Romberg*
4. Fantaisie sur des airs nationaux Eccosais et Irlandais, op. 137  
... *Justus Johann Dotzauer*
5. Vocal intermezzo: 'Ave Maria', op. 12 ... *Johannes Brahms*
6. (a) Abend-Empfindung ... *Friedrich August Kummer*  
(b) Schmerz und Heiterkeit ... *Friedrich August Kummer*
7. Vocal intermezzo
  - (a) 'The Convent Maiden', op. 69, no. 3 ... *Robert Schumann*
  - (b) 'Barcarolle', op. 44, no. 3 ... *Johannes Brahms*
8. Concertstück, op. 14 ... *Adrien François Servais*

## Historical concert

### Reid commemoration concert

Wednesday, February 22, 1899, University Music Class Room

### 1898–1899: Concert IV of V

A recital of clarinet and pianoforte music interspersed with songs.

Mr Geo. A. Clinton - clarinet

Miss Llewela Davies - pianoforte

Miss Martini - vocalist

Mr A. Scott Jupp - organ and pianoforte accompaniment

#### FIRST PART

1. Preliminary. In memory of General Reid

Minuet and March ... *General Reid*

2. Sonata, in F minor, op. 120, no. 1, for pianoforte and clarinet ... *Johannes Brahms*

(a) Allegro appassionato

(b) Andante un poco adagio

(c) Allegretto grazioso

(d) Vivace

3. Vocal intermezzo

Recitative and aria, from the opera 'Catharina Cornaro' ... *Franz Lachner*

4. Fantasie-stücke, op. 73, for pianoforte and clarinet ... *Robert Schumann*

(a) Zart und mit Ausdruck

(b) Lebhaft, leicht

(c) Rasch und mit Feuer

5. Allegro, intermezzo and finale, from 'Faschingsschwank aus Wien', op. 26 for pianoforte ... *Robert Schumann*

#### SECOND PART

6. Two movements of the concerto, op. 29 ... *Julius Rietz*

(a) Adagio (b) Allegro vivace

7. Vocal intermezzo

(a) 'Nur wer die Sehnsucht kennt' ... *Franz Schubert*

(b) 'Lass mich dein Auge küssen' ... *A. von Fielitz*

(c) 'Niemand hat's gesehen' ... *Carl Löwe*

8. Grand duo concertant, op. 48, for pianoforte and clarinet ... *Carl Maria von Weber*

(a) Allegro con fuoco

(b) Andante con moto

(c) Allegro (rondo)

## Historical concert

Thursday, December 14, 1899, University Music Class Room

1899–1900: Concert II of V

A recital of harp music.

Mr John Thomas, harpist to her majesty the Queen - harp

Miss Martini - soprano

Mr Colin McKenzie - violin

Mr A. Scott Jupp - pianoforte

### FIRST PART

1. Nos. 1 and 9 of 'Forty-eight studies' ... *François Joseph Dizi*
2. Nos. 9 and 19 of 'Forty studies' ... *Robert Nicolas Charles Bochsa*
3. 'Rondeau Pastorale' ... *Théodore Labarre*
4. 'Auf Flügeln des Gesanges',  
for voice and harp accompaniment ... *Felix Mendelssohn Bartholdy*
5. (a) Fantaisie, 'La Danse des Fées' ... *Elia Parish-Alvars*  
(b) Gran Studio, 'Ad imitazione d'un Mandolino' ... *Elia Parish-Alvars*
6. (a) 'In dem Dornbusch blüht ein Röslein' ... *Robert Franz*  
(b) 'Willkommen mein Wald' ... *Robert Franz*

### SECOND PART

7. (a) Berceuse, for harp and violin ... *Charles Oberthür*  
(b) Fantasia, 'Clouds and shine', for harp alone ... *Charles Oberthür*
8. (a) Grand duet in E flat minor, for harp and pianoforte ... *John Thomas*  
(b) 'The memory of love', for voice and harp accompaniment ... *John Thomas*  
(c) Autumn, no. 3 of 'The Seasons' ... *John Thomas*  
(d) Romance, for harp and violin ... *John Thomas*  
(e) Caprice, 'Echoes of a waterfall' ... *John Thomas*



## Historical concert

Tuesday, February 13, 1900, University Music Class Room  
1899–1900: Concert IV of V

Miss Fanny Davies - pianoforte

Mr A. Scott Jupp - organist

## In memory of General Reid

Minuet and March ... *General Reid*

Programme of compositions by Robert Schumann

1. Kreisleriana, op. 16, nos. 1, 2, 5, 6, 7, and 8
2. Fantasie in C major. op. 17
3. Six pieces from various works
  - (a) Romanze in B flat minor, op. 28, no. 1
  - (b) Romanze in F sharp minor, op. 28, no. 2
  - (c) Novelette in A major, op. 21, no. 6
  - (d) Aufschwung, op. 12, no. 2
  - (e) Warum, op. 12, no. 3
  - (f) Scherzo canon in B minor, op. 56, no. 5
4. Carnaval, op. 9
  1. Prélude
  2. Pierrot
  3. Arlequin
  4. Valse noble
  10. Papillons
  11. A.S.C.H. – S.C.H.A. (Lettres dansantes)
  12. Chiarina
  13. Chopin
  14. Estrella
  15. Reconnaissance
  16. Pantalon et Colombine
  17. Valse Allemande
  18. Aveu
  19. Promenade
  20. Pause
  21. Marche des 'Davidsbündler', contre les Phillistins

## **Historical concert**

**Wednesday, March 13, 1901, University Music Class Room**

**1900–1901: Concert IV of IV**

Miss Fanny Davies - pianoforte

Programme of pianoforte compositions by Johannes Brahms (1833–1897)

1. Sonata in F minor, op. 5

--- interval ---

2. Ballade in D major, op. 10, no. 2

3. Capriccio in B minor, op. 76, no. 2

4. Variations on an original theme, in D major. op. 21, no. 1

5. Rhapsodie in G minor, op. 79, no. 2

--- interval ---

6. Capriccio in G minor, op. 116, no. 3

7. Intermezzo (cradle song) in E flat major, op. 117, no. 1

8. Intermezzo in B flat minor, op. 117, no. 2

9. Intermezzo in A major, op. 118, no. 2

10. Ballade in G minor, op. 118, no. 3

11. Intermezzo in E minor, op. 119, no. 2

12. Capriccio in C major, op. 119, no. 3

13. Rhapsodie in E flat major, op. 119, no. 4

**Historical concert**

**Wednesday, November 20, 1901, University Music Class Room**

**1901–1902: Concert I of IV**

The sonata for pianoforte and violin, from J. S. Bach to Mozart.

Mr Philip E. Halstead - pianist

Mr Henri Verbrugghen - violinist

Miss Marguerite Simpson - vocalist

Mr A. Scott Jupp - accompanist

Sonata for clavier and violin in E major ... *Johann Sebastian Bach*

Adagio - Allegro - Adagio, ma non tanto - Allegro

Aria, 'My heart ever faithful'

(from the church cantata 'Also hat Gott die Welt geliebt') ... *J. S. Bach*

Sonata for clavier and violin in C minor ... *Carl Philipp Emanuel Bach*

Allegro moderato - Adagio ma non troppo - Presto

Aria, 'With verdure clad' (from *The Creation*) ... *J. Haydn*

Sonata for pianoforte and violin in G major ... *Joseph Haydn*

Andante - Allegro

Aria, 'Deh vieni' (from *Le Nozze di Figaro*) ... *W. A. Mozart*

Sonata for pianoforte and violin in B flat major ... *W. A. Mozart*

Allegro moderato - Andantino sostenuto e cantabile - Allegro (rondo)

## Historical concert

Wednesday, December 18, 1901, University Music Class Room

1901–1902: Concert II of IV

The sonata for pianoforte and violin, from Beethoven to Richard Strauss.

Mr Philip E. Halstead - pianist

Mr Henri Verbrugghen - violinist

Miss May Gibb - vocalist

Mr A. Scott Jupp - accompanist

## Programme

Sonata for pianoforte and violin in C minor, op. 30, no. 2 ... *Ludwig van Beethoven*

Song - Mignon, 'Kennst du das Land,' op. 75, no. 1 ... *L. van Beethoven*

Sonata for pianoforte and violin in A minor, op. 105 ... *Robert Schumann*

Song - 'Schöne Wiege meiner Leiden,' op. 24, no. 5 ... *R. Schumann*

Sonata for pianoforte and violin in A major, op. 100 ... *Johannes Brahms*

Song - 'Sind es Schmerzen,' no. 3 of the Maglonen-Romanzen, op. 33 ... *J. Brahms*

Sonata for violin and pianoforte in E flat major, op. 18 ... *Richard Strauss*

**Historical concert**

**Reid commemoration concert**

**Wednesday, February 19, 1902, University Music Class Room**

**1901–1902: Concert IV of IV**

‘Some forgotten symphony composers’

An orchestra of twenty-six players selected from the Scottish Orchestra

Leader - Mr F. Siegl

Conductor - Professor Niecks

In memory of General Reid

Introduction, pastorale, minuet and march ... *General Reid*

I. ‘The transformation of Actæon into a Stag.’ ... *Carl Ditters von Dittersdorf*  
no. 3 of the Symphonies after Ovid's ‘Metamorphoses’

II. Symphony in D major (1776) ... *Carl Philip Emanuel Bach*

III. ‘The transformation of the Lydian peasants into frogs.’ ... *Carl Ditters von Dittersdorf*  
no. 5 (in the now printed, no. 6 in the original order) of the Symphonies after  
Ovid's ‘Metamorphoses’

IV. Symphony in C major ... *Ignaz Pleyel*

## Historical concert

Wednesday, December 10, 1902, University Music Class Room

1902–1903: Concert II of IV

A recital of British-Irish harpsichord and pianoforte music (from the 16th to the present century).

Miss Fanny Davies - performer

First period:-

Pavana, 'the earle of Salisbury' ... *William Byrd*

'The king's hunt' ... *John Bull*

Galliaro in C major ... *Orlando Gibbons*

Second period:-

Chaconne in G minor ... *John Blow*

(a) Toccata in A major ... *Henry Purcell*

(b) Ground in C minor ... *Henry Purcell*

Third period:-

Two movements from the sonata in B flat major ... *James Nares*

(a) Larghetto (b) allegro

Sonata in B flat major ... *Thomas Augustine Arne*

(a) Introduction (b) gavotta

Fourth period:-

Nocturne in A major ... *John Field*

Fifth period:-

(a) Capriccio in A minor, no. 2 of op. 28 ... *William Sterndale Bennett*

(b) 'The lake' and 'the fountain', nos. 1 and 3 of 'three musical sketches', op. 10

... *William Sterndale Bennett*

Sixth period:-

'Reminiscence,' no. 3 of op. 20, 'six pieces' ... *Alexander Campbell Mackenzie*

Scherzo (MS) ... *Charles Villiers Stanford*

Characteristic piece ... *S. Coleridge-Taylor*

Concert allegro (written for and dedicated to Fanny Davies) ... *Edward William Elgar*

Scherzo ... *Frederic H. Cowen*

Andante ... *Donald Francis Tovey*

Etude mignonne ... *Percy Pitt*

Allegretto grazioso ... *Norman O'Neill*

Concert study (dedicated to Fanny Davies) ... *Arthur Somervell*

## Historical concert

Wednesday, January 21, 1903, University Music Class Room

### 1902–1903: Concert III of IV

Vocal music for four and fewer voices, with and without pianoforte accompaniment, interspersed with pianoforte solos

Miss Marie Fillunger - soprano

Miss Florence Christie - alto

Mr Louis Godfrey - tenor

Mr Foxton Ferguson - bass

Mr Donald Francis Tovey - solo pianist and accompanist

Miss Dorothy Wood - accompanist

#### First Part

1. 'Abendlied zu Gott' (Evening Song to God), words by Gellert. ... *Joseph Haydn*  
For four vocal parts and pianoforte accompaniment

2. 'Gesang der Geister über den Wassern' (Song of the Spirits over the waters - 'The soul of man is like unto the water') op. 88 ... *Johann Carl Gottfried Loewe*  
The words by Goethe. For four vocal parts and pianoforte accompaniment.

3. 'Ave verum corpus' ... *Wolfgang Amadeus Mozart*  
For four vocal parts and pianoforte accompaniment (the original accompaniment is for string quartet).

4. Fantasia in G minor, op. 77, for pianoforte ... *Ludwig van Beethoven*

5. 'Spanisches Liederspiel' op. 74 ... *Robert Schumann*

A cycle of songs from the Spanish, for one and several voices (soprano, alto, tenor, bass), with pianoforte accompaniment.

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#### Second Part

6. Benedictus and Osanna from the Missa brevis  
(in the third book of the master's masses, Rome 1570)  
... *Giovanni Pierluigi Palestrina*  
the former for three, the latter for four voices

7. Three vocal quartets for soprano, alto, tenor and bass, op. 48, nos. 2, 3, and 4  
... *Felix Mendelssohn-Bartholdy*

(a) Die Primel (The Primrose) (b) Frühlingsfeier (Spring Festival)

(c) Lerchengesang (Song of the Lark)

8. Two German folk songs, arranged for four voices by *Julius J. Maier*

(a) Schwesterlein (b) Die Vöglein, die singen

9. Two pieces for the pianoforte ... *Frederick Chopin*

(a) Etude in C sharp minor, op. 25, no. 7 (b) Impromptu in F sharp major, op. 36

10. Neue Liebeslieder, Walzer (New Love Songs, Waltzes)

for pianoforte à quatre mains (and four voices ad libitum), op. 65

... *Johannes Brahms*

The words from Daumer's 'Polydora'

Fourteen numbers and finale ('Zum Schluss')

## Historical concert

Wednesday, November 18, 1903, University Music Class Room

### 1903–1904: Concert I of IV

A recital of original pianoforte duets (from the second half of the 18th century to the present day), interspersed with songs by Adolf Jensen.

Mr Arthur Dace - pianist

Mr Francis Gibson - pianist

Miss Marion Richardson - vocalist

Sonata in A major ... *Johann Christian Bach*

(a) allegro con spirito (b) allegretto

Sonata in F major (1786), the last two movements ... *Wolfgang Amadeus Mozart*

(a) adagio (b) allegro

Three songs ... *Adolf Jensen*

(a) 'O lass dich halten, gold'ne Stunde', op. 35, no. 3

(b) 'Wie Lenzeshauch hast du mich stets erquickt', op. 9, no. 1

(c) 'Klinge, klinge, mein Pandero', op. 21, no. 1

From grande sonate, op. 92, in A flat major, the opening ... *Johann Nepomuk Hummel*

Grave and allegro comodo

From Huit Pièces, op. 60 ... *Carl Maria von Weber*

(a) adagio, no. 3 (b) allegro (all' Ungarese), no. 4

Two songs from 'Dolorosa', op. 30, nos. 1 and 4 ... *Adolf Jensen*

(a) 'Was ist's, o Vater, das ich verbrach?'

(b) 'Denke, denke, mein Geliebter, meiner alten Lieb' und Treu'

Fantasie in F minor, op. 103 ... *Franz Schubert*

From Bilder aus Osten (oriental pictures), op. 66 ... *Robert Schumann*

no. 1 Lebhaft

no. 4 Nicht schnell

From twelve pianoforte pieces, op. 85 ... *Robert Schumann*

no. 9 Am springbrunnen

Two songs ... *Adolf Jensen*

(a) 'Murmelndes Lüftchen', op. 21, no. 4

(b) 'Am Ufer des Flusses, des Manzanares', op. 21, no. 6

From Bal Costumé, op. 103 ... *Anton Rubinstein*

no. 4 Marquis et marquise, 18th century

Ungarische Tänze, no. 2 in D minor ... *Johannes Brahms*

From Waldmärchen, op. 79 ... *Heinrich Hofmann*

no. 4 Waldtraut

no. 7 Irrlichter

'Brautreigen', op. 42, no. 3 ... *Philipp Scharwenka*

Spinnerlied, op. 33, no. 4 ... *Moritz Moszkowski*



## Historical concert

Wednesday, December 16, 1903, University Music Class Room

1903–1904: Concert II of IV

A concert of wind-instrument chamber music.

The Queen's Hall (London) wind-instrument quintet:

Albert Fransella - flute

Désiré Lalande - oboe

Manuel Gomez - clarinet

E.F. James - bassoon

A. Borsdorf - horn

## Programme

Quintet, op. 88, no. 2 in E flat major ... *Anton Reicha*

(a) lento and allegro moderato

(b) menuetto

(c) poco andante, grazioso

(d) allegretto

Quintet, op. 81, in F major ... *George Onslow*

(a) allegro non troppo

(b) scherzo

(c) andante sostenuto

(d) allegro spiritoso

Suite, op. 57 ... *Charles Lefebvre*

(a) canon

(b) allegretto scherzando

(c) allegro leggiero (finale)

Pastorale, op. 14, in A minor ... *Gabriel Pierné*

Prélude et Menuet des petits violons ... *Emile Pessard*

## **Historical concert**

**Wednesday, January 20, 1904, University Music Class Room**

**1903–1904: Concert III of IV**

A Liszt pianoforte recital, illustrative of the different classes of the master's music for pianoforte solo.

Mr Paul della Torre - performer

*Franz Liszt*

- (1) Sonata in B minor.
- (2) 'Au Lac de Wallenstadt', no. 2 of the first year of the 'Années de Pélerinage'.
- (3) Quasi adagio and andantino, nos. 4 and 5, of the 'Consolations'.
- (4) Transcriptions of Schubert's 'Frühlingsglaube' and 'Wohin'.
- (5) 'St François d'Assise: La prédication aux oiseaux', Légende.
- (6) Ave Maria in E major.
- (7) Transcription from Verdi's opera *Aïda*.
- (8) Valse impromptu.
- (9) Etude de concert in D flat major.
- (10) Liebestraum no. 3.
- (11) Rhapsodie hongroise, no. 12.

## Historical concert

### Reid commemoration concert

Wednesday, February 3, 1904, University Music Class Room

### 1903–1904: Concert IV of IV

The Waltz from Mozart to Johann Strauss, the Younger; and two overtures by Auber and the Reid Music.

An orchestra of forty-three-players from the Scottish Orchestra,  
conducted by Professor Niecks

1. Introduction, pastorale, minuet and march ... *General John Reid*
2. Nos. 1 and 6 of Six German dances (1788) ... *Wolfgang Amadeus Mozart*
3. Nos. 7 and 8 of Twelve German dances (1795) ... *Ludwig van Beethoven*
4. No. 5 and coda of Five German dances with coda and seven trios, for string quartet (1813) ... *Franz Schubert*  
This dance has two trios and a coda.
5. (a) Waltz from *Der Freischütz* (composed 1818, performed 1821) ... *Carl Maria von Weber*  
(b) 'Aufforderung zum Tanz' (Invitation to the dance),  
Rondo brilliant (composed 1819, published 1821) ... *Carl Maria von Weber*  
The pianoforte composition has been orchestrated by Hector Berlioz and his version will be given.
6. Overture to *Le Cheval de bronze* (1835) ... *D. F. E. Auber*
7. (a) 'Pester Walzer,' op. 93 and (b) 'Die Schönbrunner Walzer,' op. 200 ... *Joseph Lanner*
8. (a) 'Gabrielen Walzer,' op. 68 and (b) 'Taglioni Walzer,' op. 110 ... *Johann Strauss, the elder*
9. 'Die Grenzboten Walzer,' op. 156 ... *Joseph Labitzki*
10. 'Träume auf dem Ocean,' op. 80 ... *Joseph Gungl*
11. 'Kroll's Ballklänge' ... *Hans Christian Lumbye*
12. Overture to *Lestocq* ... *D. F. E. Auber*
13. 'Les Roses' ... *Olivier Metra*
14. 'Les Patineurs,' op. 183 ... *Emile Waldteufel*
15. (a) 'An der schonen blauen Donau,' op. 314 and  
(b) 'Kunstler Leben,' op. 316 ... *Johann Strauss, the younger*

### Historical concert

Thursday, December 1, 1904, University Music Class Room

1904–1905: Concert I of IV

The first of two recitals of Beethoven sonatas by Mr Frederic Lamond.

Mr Frederic Lamond - solo pianoforte

Sonata in B flat major, op. 106 ... *Ludwig van Beethoven*

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Sonata in C minor, op. 111 ... *Ludwig van Beethoven*

Sonata in A flat major, op. 110 ... *Ludwig van Beethoven*

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Sonata in C major, op. 53 ... *Ludwig van Beethoven*

Sonata [Appassionata] in F minor, op. 57 ... *Ludwig van Beethoven*

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### Historical concert

Thursday, December 8, 1904, University Music Class Room

1904–1905: Concert II of IV

Second recital of Beethoven sonatas by Mr Frederic Lamond.

Mr Frederic Lamond - solo pianoforte

Sonata in E major, op. 109 ... *Beethoven*

Sonata in A major, op. 101 ... *Beethoven*

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Sonata in G major, op. 14, no. 2 ... *Beethoven*

Sonata in C major, op. 2, no. 3 ... *Beethoven*

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Sonata in E flat major, op. 81a ... *Beethoven*

.....

**Historical concert**

**Tuesday, January 24, 1905, University Music Class Room**

**1904–1905: Concert III of IV**

Carissimi and Handel as oratorio composers.

The choir of the cathedral of St Mary

Mr Th. H. Collinson, Mus B. - conductor

Mr J. E. F. Martin - organist

‘Jonah,’ an oratorio ... *Gioacomo Carissimi*

Numbers 1–21

‘Esther,’ an oratorio ... *George Frederick Handel*

Part I, items 1–15

Part II, items 16–27

Part III, items 28–29

## Historical concert

### Reid commemoration concert

Thursday, February 16, 1905, University Music Class Room  
1904–1905: Concert IV of IV

The Overture from Monteverdi to Wagner.

About fifty members of the Scottish orchestra  
Mr Henri Verbrugghen - leader of the orchestra  
Professor Niecks - conductor

In memory of General Reid, founder of the Chair of Music in the University of Edinburgh.

Introduction, pastoral, and march ... *General Reid*

### Early essays

1. Toccata to *Orfeo* ... *Claudio Monteverdi*
2. Sinfonia to *Il Giasone* ... *Francesco Cavalli*

### The old overture

3. Overture to *Roland* ... *Jean Baptiste Lully*
4. Sinfonia to *La Rosaura* ... *Alessandro Scarlatti*
5. Overture to *Giustino* ... *George Frederick Handel*

### The modern classical overture

6. Overture to *Iphigénie en Aulide* with Mozart's ending ... *Christoph Willibald Gluck*
7. Overture to *Die Zauberflöte* ... *Wolfgang Amadeus Mozart*
8. Overture to *Anacreon* ... *Maria Luigi Cherubini*
9. Overture to *Egmont* ... *Ludwig van Beethoven*

### The modern romantic overture

10. Overture to *La Gazza ladra* ... *Gioacchino Rossini*
11. Overture to *Euryanthe* ... *Carl Maria von Weber*
12. Overture, 'The Hebrides' ... *Felix Mendelssohn Bartholdy*
13. Overture to *Zanetta* ... *Daniel François Esprit Auber*
14. Overture to *Manfred* ... *Robert Schumann*
15. Overture to *Die Meistersinger* ... *Richard Wagner*

## Historical concert

Wednesday, November 15, 1905, University Music Class Room

1905–1906: Concert I of IV

‘J. S. Bach and his contemporaries,’ a recital on the harpsichord and pianoforte, by Mademoiselle Wanda Landowska.

1. Suite Anglaise, no. 5, in E minor ... *Johann Sebastian Bach*
2. Sarabande (from Sonate d'intavolatura per organo o cimbalo) ... *Domenico Zipoli*
3. Divertimento ... *Francesco Durante*
4. Sonata Pastorale, and sonata in F minor ... *Domenico Scarlatti*
5. Air and variations in E major, known as ‘The Harmonious Blacksmith,’ from the 5th suite of the first collection of harpsichord pieces ... *Georg Friedrich Handel*
6. Sarabandes and variations ... *Johann Mattheson*
7. Fantaisie ... *Georg Philipp Telemann*
8. ‘Les Tricotets’ ... *Jean Philippe Rameau*
9. Two unpublished minuets ... *Louis Clérambault*
10. ‘Le Coucou’ ... *Claude Daquin*
11. ‘Les Folies françaises ou les Dominos’ ... *François Couperin*  
    ‘Le Dodo ou l'Amour au Berceau’  
    ‘Musète de Taverni’

## Historical concert

Wednesday, November 7, 1906, University Music Class Room

1906–1907: Concert I of IV

A J. S. Bach recital on the harpsichord and pianoforte

Madame Wanda Landowska - harpsichord and pianoforte

[The movements in square brackets will not be played]

### 1. Partita in C minor

- a. Sinfonie
- b. [Allemande]
- c. [Courante]
- d. Sarabande
- e. Rondeau
- f. Caprice

### 2. Sonata in A minor

- a. Praeludium (adagio)
- b. Fuga
- c. Adagio
- d. [Allemande]
- e. [Courante]
- f. Sarabande
- g. Gigue

### 3. Preludes and fugues from *Das wohltemperirte clavier*

- a. In C sharp minor, II., 4.
- b. In F sharp major, I., 13.

### 4. French suite in E major

- a. [Allemande]
- b. [Courante]
- c. [Sarabande]
- d. Gavotte
- e. Polonaise
- f. [Bourée]
- g. Menuet
- h. [Gigue]

### 5. The Italian concerto in F major

- a. Allegro
- b. Andante
- c. Presto



## Historical concert

Wednesday, February 26, 1908, University Music Class Room

### 1907–1908: Concert IV of IV

A recital illustrative of the development of the modern pianoforte sonata (from J. S. Bach to Clementi).

Madame Wanda Landowska - harpsichord and pianoforte

1. Sonata in A minor ... *Johann Sebastian Bach*
  - (a) Praeludium (adagio)
  - (b) Fuga (allegro)
  - (c) Adagio and presto
  - (d) Allemande (allegretto)
  - (e) Courante (allegro)
  - (f) Sarabande (andante)
  - (g) Gigue (allegro)
2. (a) Sonata in F major. Allegro. 3/8 ... *Domenico Scarlatti*  
(b) Sonata in F minor. Allegro assai. 3/8 ... *Domenico Scarlatti*
3. Sonata in A major ... *Carl Phillip Emanuel Bach*
  - (a) Allegro, 2/4
  - (b) Adagio
  - (c) Allegro, 3/4
4. Sonata in C minor ... *Johann Christian Bach*
  - (a) Grave, 3/4
  - (b) Allegro moderato (a fugue)
  - (c) Allegretto
5. Sonata in E major ... *Pietro Domenico Paradies*
  - (a) Presto, 3/8
  - (b) Aria. Larghetto e cantabile
6. Sonata in C major ... *Franz Joseph Haydn*
  - (a) Allegro con brio
  - (b) Adagio
  - (c) Allegro, 3/4
7. Sonata in D major ... *Wolfgang Amadeus Mozart*
  - (a) Allegro, 6/8
  - (b) Adagio, 3/4
  - (c) Allegretto, 2/4
8. Sonata in F sharp minor ... *Muzio Clementi*
  - (a) Allegro con espressione, 2/4
  - (b) Lento e patetico, 2/4
  - (c) Presto, 3/8

## **Historical concert**

**Wednesday, January 26, 1910, University Music Class Room**

**1909–1910: Concert III of IV**

Young Schumann.

A recital of pianoforte compositions and songs of the years 1829–1840. In commemoration of the centenary of the year of the master's birth.

Miss Fanny Davies - solo pianist

Miss Jean Waterston - vocalist

Mr A. M. Henderson - accompanist

### **Programme of pianoforte music and songs by Robert Schumann.**

1. Kreisleriana, fantasias for the pianoforte, op. 16, no. 1, 6 and 8
  1. Extremely agitated, 2/4; very tender and not too quick, 3/4; intermezzo I., very lively, 2/4; first tempo, 3/4; intermezzo II., somewhat quicker, 3/4; slower, 3/4
  6. Very slow, 12/8; somewhat quicker, 6/8
  8. Quick and playful, 6/8
2. Fantasie for the pianoforte, op. 17
3. Three songs
  - a. Waldesgespräch, op. 39, no. 3
  - b. Der nussbaumn, op. 25, no. 3
  - c. Widmung, op. 25, no. 1
4. Carnaval. Scènes mignonnes composées pour le pianoforte sur quatre notes, op. 9
5. Three songs
  - a. Das ist ein flöten und geigen, op. 48, no. 9
  - b. Mondnacht, op. 39, no. 5
  - c. Frühlingsnacht, op. 39, no. 12
6. Five pianoforte pieces
  - a. Abends, op. 12, no. 1
  - b. Aufschwung, op. 12, no. 2
  - c. Romanze in F sharp major, op. 28, no. 2
  - d. Novellette in A major, op. 21, no. 6
  - e. Novellette in D major, op. 21, no. 2

## Historical concert

Wednesday, January 29, 1913, University Music Class Room

1912–1913: Concert III of IV

A concert of choral (accompanied and unaccompanied) and organ music.

Mr James A. Moonie - conductor

Mr Moonie's choir - chorus

Members of the choir - soloists

Mr Matthew Shirlaw, Mus. B., FRCO - organist (soloist and accompanist)

1. Toccata for the organ, no. 12 of 'Toccate e Partite' (Rome, 1614) ... *Girolamo Frescobaldi*
2. Motet for the festival of our Lord's nativity, for 4-part chorus ... *Giovanni Pierluigi Palestrina*
3. Capriccio fatto sopra la Pastorale for the organ,  
from the first book of the 'Toccate e Partite' ... *Girolamo Frescobaldi*
4. Sanctus, benedictus, and hosanna, from the mass *Iste confessor*,  
for 4-part chorus ... *Giovanni Pierluigi Palestrina*
5. Capriccio di durezze for the organ,  
from 'Capriccio fatti sopra diversi soggetti (Rome, 1624) ... *Girolamo Frescobaldi*
6. Crucifixus for 6-part chorus ... *Antonio Lotti*
7. Harmonisation of a chorale melody by Johann Crüger, *Herzliebster Jesu was hast du  
verbrochen?* ... *Johann Sebastian Bach*
8. Crucifixus for 8-part chorus ... *Antonio Lotti*
9. Fugue in C minor for organ  
(Peters edition II., no. 8; Bach Gesellschaft, XV, no. 16) ... *Johann Sebastian Bach*
10. Stabat Mater for soprano, contralto, tenor and bass solo, chorus and organ  
(the original accompaniment for stringed instruments) ... *Emanuele D'Astorga*

## Historical concert

Wednesday, January 28, 1914, University Music Class Room

1913–1914: Concert III of IV

Harpsichord and pianoforte recital of compositions by J. S. Bach and Mozart.

Madame Wanda Landowska - performer [piano and harpsichord]

### Part I

Sonata in A minor ... *Wolfgang Amadeus Mozart*

- a. Allegro maestoso
- b. Andante cantabile con espressione, 3/4
- c. Presto, 2/4

Played on the pianoforte

Capriccio sopra la lontananza del suo fratello dilettissimo ... *Johann Sebastian Bach*

Played on the harpsichord

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### Part II

Sonata in D major (composed 1789) ... *W. A. Mozart*

- a. Allegro, 6/8
- b. Adagio, 3/4
- c. Allegretto, 2/4

Played on the pianoforte

Chromatic fantasia and fugue in D minor ... *J. S. Bach*

Played on the harpsichord

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### Part III

Rondo in A minor (composed 1787) ... *W. A. Mozart*

Andante, 6/8

Played on the harpsichord

Prelude and Fugues from the first part of the *Wöhltemperirte Klavier* ... *J. S. Bach*

- a. C major, no. 1
- b. B minor, no. 24
- c. C sharp major, no. 3

The first two played on the harpsichord, the third on the harpsichord and the pianoforte

## Historical concert

Wednesday, February 11, 1914, University Music Class Room

### 1913–1914: Concert IV of IV

A Concert of Sixteenth and Seventeenth Century English Viol Music and Art and Folk Songs

Miss Jean Waterston - vocalist

String instrument players:

Mr Henri Verbrugghen

Miss Jenny Cullen

Mr Guy Magrath

Mr David E. Nichols

Mr James Messeas

Miss Ailie Cullen - pianist

Mr Matthew Shirlaw, Mus. D., F.R.C.O - organist

In Memory of General JOHN REID, Founder of the Chair of Music in the University of Edinburgh

Introduction, pastorale, minuet and march ... *General Reid*

#### Part 1 - Instrumental

1. Three pieces for 5 viols (published in 1597 a 'Cittharn Schoole') ... *Anthony Holborne*

Pavan - Galliard - Marigold

2. 'La Caccia' (The Hunt) for 2 viols ... *Thomas Morley*

3. Fancy (Fantasia) for 3 viols ... *Orlando Gibbons*

4. Fancy for 5 viols ... *Giovanni Coperario, originally John Cooper*

#### Part II - Vocal

1. 'And could you see my mistris' face' (published in 1601 'A Book of Ayres')  
... *Philip Rosseter* c. 1575-1623

(words by Th. Campion)

2. 'Follow your Saint' (words by the composer) ... *Thomas Campion* (died in 1619)

3. Two Folk Songs:

(a) 'Now, O now' (after John Dowland's Frog Galliard)

(b) 'The Hunt's up' (16th century)

#### Part III - Instrumental

1. Fancy for 5 viols ... *John Ward* (born in 16th c., died before 1641)

2. Three compositions for 4 and 3 viols ... *John Jenkins*

a. Suite for 4 viols and harpsichord

It consists of a Fancy, followed by four more movements - the second Saraband-like 3/4; the third a lively piece in 4/4, the fourth an Ayre; and the fifth a Courant, in 3/4

b. Fancy for 3 viols

c. The five Bell Consorte for 3 viols

With the exception of an introductory and a concluding part, the composer rings the changes on five bell notes, which first appear in the descending order a,g,f,e,d

Part IV - Vocal

1. Two Songs ... *Henry Lawes* (1595–1662)

a. 'Sweet Echo, sweetest nymph' (words from Milton's 'Comus')

b. 'Dearest, do not now delay me'

2. Two Folk Songs

a. 'Now is the month of maying' (in Thomas Morley's works)

b. 'The Carman's Whistle' (with William Byrd's accompaniment)

Part V - Instrumental

1. Sonata (Suite) in D minor for 3 viols ... *William Young* (died in 1672)

(This is the first of 21 sonatas etc. printed at Innsbruck in 1653, of which a copy is preserved in the University Library at Uppsala, in Sweden)

It consists of a Fancy, Courant, Air, Saraband, and Finale

2. Various compositions ... *Matthew Locke* (1630–1677)

a. Suite in D minor for 4 viols

It consists of a Fancy, Courant, Air, Saraband, and Finale

b. Two pieces from the incidental music to 'The Tempest'

Lilt and Galliard

Part VI - Vocal ... *Henry Purcell*

a. 'I attempt from love's sickness to fly'

b. 'Muses, bring your roses hither'

c. 'Nymphs and Shepherds'

Part VII - Instrumental ... *Henry Purcell*

'The Golden sonata' for two violins, violoncello and harpsichord, the ninth of 'Ten sonatas in four parts,' published posthumously in 1697

Largo, CT - Adagio, 3/2 - Allegro CT (a canzona, i.e. a fugal movement) - Grave CT - Allegro 3/8

## 11.5: Programme of Fétis 1832 concert

Concert presented by Fétis in the hall of the Paris Conservatoire on 8 April 1832 at 2.30 pm.<sup>4</sup>

### *First part*

1. Discourse on the origin and progress of the opera from 1581 to 1650 by M. Fétis
2. Four pieces from the 'Ballet comique de la Royné' performed at the Louvre in 1581, music by Beaulieu and Salmon, dances by Baltazerini
3. Fragments from Peri and Caccini's *Eurydice* (1590) and Monteverde's *Orfeo* (1606)
4. Scenes from Cavalli's *Nerxes* (1609)

### *Second part*

5. Discourse on the origin and progress of the opera in Italy, France and Germany from 1650 to 1750
6. Monologue from Lully's *Armide* (1686)
7. Aria from Keiser's *Basilus* (1694)
8. Scenes from Scarlatti's *Darius* (1701)
9. Duet from Handel's *Bernice* (1723)
10. Buffo duet from Pergolesi's *La Serva Padrona* (1734)
11. Chorus from Rameau's *Zoroastre* (1749)

### *Third part*

12. Discourse on the revolutions of dramatic music from 1760 to 1830
13. Duet from Grétry's *La Fausse Magie* (1775)
14. Aria from Grétry's *Zemire et Azor*
15. Duet from Gluck's *Armide* (1777)
16. Rondo from Mozart's *Don Juan* (1786)
17. Quintet by Paisiello (1788)
18. Aria from Rossini's *La Cenerentola* (1816)
19. Scene from Weber's *Der Freischütz*
20. Trio from Rossini's *Guillaume Tell*

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<sup>4</sup> Frederick Niecks, 'Historical Concerts,' *The Monthly Musical Record* 12, no. 142 (1882): 219.

## 11.6: Historical concerts (1894–1914)

*(List created from the headings given to the concerts by Professor Niecks)*

### **1893–1894:**

Six Historical Concerts illustrative of the development of dramatic music  
Italian opera in the 17th Century  
Italian opera in the 18th Century  
French opera in the 17th and 18th Centuries  
German opera composers of the 18th Century  
Opera in the first forty years of the 19th Century  
Opera from 1840 to the present day

### **1894–1895:**

Six Historical Concerts, Five of String Quartet Music, One of Choral Music

### **1895–1896:**

English glees, songs and instrumental music  
Italian chamber music for four stringed instruments  
French chamber music  
Music of the 16th, 17th and 18th centuries, chiefly instrumental, played on old instruments  
German chamber music  
Slavonic chamber music

### **1896–1897:**

Italian vocal, and Italian and German instrumental chamber music of the 17th and 18th centuries  
Old music on old instruments, chiefly English and French harpsichord music  
Old music on old instruments, chiefly Italian and German clavichord and harpsichord music  
Italian solo and choral vocal music and German organ music of the early 18th century  
Recital of virtuoso pianoforte music

### **1897–1898:**

English Cathedral music from the 16th to the 19th century  
English Cathedral music from the 16th to the 19th century (cont.)  
Chamber music for wind instruments and pianoforte  
Recital of virtuoso violin music from Corelli to the present day  
Recital of virtuoso violin music from Corelli to the present day (cont.)



**1898–1899:**

French music of the time of Louis XIV and Louis XV

German songs (Schubert and Schumann) and violin and piano music

Recital of virtuoso violoncello music

Clarinet and pianoforte music interspersed with songs

A recital of German songs (Mendelssohn, Robert Franz, Adolf Jensen, and Brahms), interspersed with instrumental music.

**1899–1900:**

A recital of classical string quartets

A recital of harp music

A Purcell concert

A Schumann pianoforte recital

Classical string quartets

**1900–1901:**

Early symphonies by Haydn, and predecessors and contemporaries of Haydn

A melodramatic recital, interspersed with some violoncello music

Early Symphonies by Predecessors and Contemporaries of Haydn

A recital of pianoforte works by Johannes Brahms

**1901–1902:**

The sonata for pianoforte and violin, from J. S. Bach to Mozart

The sonata for pianoforte and violin, from Beethoven to Richard Strauss

Italian comic opera in the 18th century, from Pergolesi to Cimarosa

‘Some forgotten symphony composers’

**1902–1903:**

A recital of French violin music, from Senaillé to Rode, interspersed with French chansons

A recital of British-Irish harpsichord and pianoforte music (from the 16th to the present century)

Vocal music for four and fewer voices, with and without pianoforte accompaniment, interspersed with pianoforte solos

Chamber music for different combinations of bow and wind instruments, with and without pianoforte

**1903–1904:**

A recital of original pianoforte duets (from the second half of the 18th century to the present day), interspersed with songs by Adolf Jensen

A concert of wind-instrument chamber music

A Liszt pianoforte recital, illustrative of the different classes of the master's music for pianoforte solo

The Waltz from Mozart to Johan Strauss, the Younger; and two overtures by Auber and the Reid Music

**1904–1905:**

The first of two recitals of Beethoven sonatas by Mr Frederic Lamond

Second recital of Beethoven sonatas by Mr Frederic Lamond

Carissimi and Handel as oratorio composers

The Overture from Monteverdi to Wagner

**1905–1906:**

'J. S. Bach and his contemporaries,' a recital on the harpsichord and pianoforte, by Mademoiselle Wanda Landowska

Unaccompanied choral music of the sixteenth century, and accompanied choral and solo vocal music of the early eighteenth century

Arie di Bravura from A. Scarlatti to Verdi and Gounod; and violin music from Geminiani to Wieniawski

Stringed instrument chamber music: sextet, double quartet, and octet

**1906–1907:**

A J. S. Bach recital on the harpsichord and pianoforte

A Beethoven trio recital

(1) Schumann's orchestral and melodramatic music to Byron's *Manfred*

(2) Mendelssohn's orchestral and some of the melodramatic music to

Shakespeare's *A Midsummer Night's Dream*

A recital of German art songs

**1907–1908:**

A recital of organ music, from Frescobaldi to Reger

A concert of quartets, for pianoforte, violin, viola, and violoncello

Music for the organ in combination with the orchestra and orchestral instruments

A recital illustrative of the development of the modern pianoforte sonata (from J. S. Bach to Clementi)

**1908–1909:**

A J. S. Bach concert, chiefly of solo church cantatas

A recital of pianoforte variations

Latest tendencies in song. A recital of songs interspersed with pianoforte music

A concert of choral works by the old English composers William Byrd, Orlando Gibbons, and Henry Purcell

**1909–1910:**

A recital of six string quartets by Joseph Haydn

A recital of string quartets by Wolfgang Amadeus Mozart

Young Schumann. A recital of pianoforte compositions and songs of the years 1829–

1840. In commemoration of the centenary of the year of the master's birth  
A recital of string quartets by Ludwig van Beethoven

**1910–1911:**

A recital of string quintets  
A Couperin and Chopin harpsichord and pianoforte recital  
A recital of songs by Schubert and ballads by Loewe  
A recital of eight-part wind-instrument music, interspersed with pianoforte and violin music

**1911–1912:**

Compositions by J. S. Bach for string orchestra, with and without flute, violin, and pianoforte solo  
Compositions, chiefly vocal, by J. S. Bach and his sons Friedemann, Emanuel, Friedrich, and Johann Christian  
A concert of quintets for clarinet and string quartet  
A recital of organ music illustrative of the old and new styles

**1912–1913:**

A recital of violin and vocal duets  
A recital of music for two pianofortes  
A concert of choral (accompanied and unaccompanied) and organ music  
A concert of quintets for two violins, viola, and two violoncellos

**1913–1914:**

A concert of quintets for pianoforte, two violins, viola, and violoncello  
Vocal quartet and pianoforte recital  
Harpsichord and pianoforte recital of compositions by J. S. Bach and Mozart  
A Concert of Sixteenth and Seventeenth Century English Viol Music and Art and Folk Songs

## 11.7: Historical concerts featuring Henri Verbrugghen

### 1901–1902:

The sonata for pianoforte and violin, from J. S. Bach to Mozart

The sonata for pianoforte and violin, from Beethoven to Richard Strauss

### 1902–1903:

Chamber music for different combinations of bow and wind instruments, with and without pianoforte

### 1904–1905:

The Overture from Monteverdi to Wagner (Scottish Orchestra)

### 1905–1906:

Stringed instrument chamber music: sextet, double quartet, and octet

### 1906–1907:

A Beethoven trio recital

Schumann's orchestral and melodramatic music to Byron's *Manfred*; Mendelssohn's orchestral and some of the melodramatic music to Shakespeare's *A Midsummer Night's Dream*. (Scottish Orchestra)

### 1907–1908:

A concert of quartets, for pianoforte, violin, viola, and violoncello

### 1909–1910:

A recital of six string quartets by Joseph Haydn

A recital of string quartets by Wolfgang Amadeus Mozart

A recital of string quartets by Ludwig van Beethoven

### 1910–1911:

A recital of string quintets

A recital of eight-part wind-instrument music, interspersed with pianoforte and violin music

### 1911–1912:

Compositions by J. S. Bach for string orchestra, with and without flute, violin, and pianoforte solo

A concert of quintets for clarinet and string quartet

### 1912–1913:

A recital of violin and vocal duets

A concert of quintets for two violins, viola, and two violoncellos

### 1913–1914:

A concert of quintets for pianoforte, two violins, viola, and violoncello

A Concert of Sixteenth and Seventeenth Century English Viol Music and Art and Folk Songs

## 11.8: Fanny Davies letters 1902

Nov. 24 1902

Dear Professor

Here is a programme which I think will be a characteristic one – I don't think we can leave out the modern – all these are very nice. The Elgar is very modern and wacky [...] Tovey is one of the cleverest fellows alive I should say, and a coming man. – then young O'Niell is worth representing, also Pitt for the piano and Stanford has sent me a very jolly Scherzo. The Mackenzie 'Dance' seems to me to come in best – the Loch is nice but rather tedious don't you think? The little characteristic piece of C. Taylor is very charming – I have played it in my English recital last winter. The D Nares is lovely. I will send you the very rough pencil copy I have from Fuller Maitland's old book – I don't think I will play Orlando Gibbons – he is horribly dull for the piano and after all his chief work lies in ecclesiastical music. I played the A minor Capriccio of Bennett also as my example of that composer last winter – not the lake etc. – I have tried to make the programme nice to listen to as well as instructive.

Believe me, Yours truly,

Fanny Davies

December 1<sup>st</sup> 1902

Dear Professor

Thanks for your letter. I will certainly play the Gibbons – a beautiful Galliard in C [...] The neglected D. Nares B flat sonata has a third & very unimportant movement, a minuet, but the Larghetto affettuoso & Allegro are worthy of Bach; I enclose the copy I wrote in a railway dining car! Field's is the A. Nocturne you mention. It used to sound lovely when Rubinstein played it. Would you like more Bennett! The 'Lake' & the 'Fountain', 1 & 3 of the Characteristic pieces op. 10 – as well as the Capriccio? There is time & of course the op. 10 are very representative aren't they? – say, Capriccio op. 28 no. 2 in A & The Lake & The Fountain because they 'go' better like that; it needn't be opusly chronological(!) I think; one must think of the programme too. Then I would like to play of Mackenzie instead of the Dance, a charming Reminiscence – op. 20 no. 3 – really nice – & rather Scotch. I looked all through to find something at all Scotchy, but this is, & and I had overlooked it somehow. Also Cowen should be in, a dainty Scherzo, the third of three pieces for the piano – & we will substitute the Scherzino of Percy Pitt for his 'Etude Mignonne' – which is very charming. Do you think it will be a nice programme spite of defects, I do somehow.

Yes, Steinway will send my piano, they know already, I shall be staying with the Crum Browns.

Believe me, Yours very sincerely,

Fanny Davies

## 11.9: Composers featured by Niecks, living at date of performance.

8 living composers were featured by Niecks on 2 or more occasions: Brahms (2), Dvořák (2), R. Strauss (4), Guilmant (2), A. C. Mackenzie (3), Max Reger (3), Verdi (2), Widor (3).

28 living composers were featured by Niecks on only one occasion: Albert, Bazzini, Coleridge-Taylor, Cowen, Debussy, Elgar, Fauré, Fielitz, Foote, Gouvy, Grieg, Joachim, Klengel, Lefebure, Lemare, MacCunn, Massenet, Moszkowski, O’Niell, Pessard, Pierné, Pitt, Scharwenka, Somervell, Svendsen, Thomas, Tovey, Waldteufel.

(further details available on the Reid concerts database)<sup>5</sup>

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<sup>5</sup> Figures taken from the Reid concerts database (accessed 20.07.17).

## 11.10: Selected concert programmes 1914 to 1939

*(Transcriptions of concert programmes and information extracted from newspaper reports of concerts mentioned in the text of the thesis – see Editorial notes, p. 3)*

### **Historical concert**

**Wednesday, November 18, 1914, 8.00 pm, University Music Class Room**

**1914–1915, Concert I of IV**

A pianoforte recital of works by Beethoven, Schubert, Schumann and Brahms

Professor D. F. Tovey - pianoforte

1. Sonata in G major, op. 78 (commonly called Fantasie-Sonata) ... *Schubert*
2. Sonata in F minor, op. 57 (commonly called Sonata appassionata) ... *Beethoven*
3. Humoreske, op. 20 ... *Schumann*
4. Capriccio in C sharp minor, op. 76, no. 5 ... *Brahms*  
Intermezzo in E major, op. 116, no. 4 ... *Brahms*  
Variations on a theme by Paganini, op. 35 ... *Brahms*

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### **Historical concert**

**Wednesday, December 2, 1914, 8.00 pm, University Music Class Room**

**1914–1915, Concert II of IV**

Trios for pianoforte, violin and violoncello

Professor D. F. Tovey - pianoforte

Madame Henriette Schmidt (of Brussels) - violin

Mr Percy Such - violoncello

Trio in F major, op. 80 ... *Schumann*

Trio in C minor, op. 101 ... *Brahms*

Trio in B flat major, op. 97 ... *Beethoven*

### **Historical concert**

**Wednesday, January 20, 1915, 8.00 pm, University Music Class Room**  
**1914-1915, Concert III of IV**

Orchestral and Vocal concert, illustrating Aria and Concerto forms

Miss Helen Anderton - contralto

Miss Kate Friskin - pianoforte

Mr Walter Haigh - viola

Dr Matthew Shirlaw - organ

Members of the Scottish Orchestra (by permission of Messrs Paterson & Sons)

Professor Tovey - conductor and continuo

1. Introduction, Pastorale, Minuet and March ... *General Reid*
2. Cantata for the twelfth Sunday after Trinity, *Geist und Seele wird verwirret* for contralto organ obligato and orchestra ... *J. S. Bach*
3. Concerto in G major, op. 58 for pianoforte and orchestra  
(with cadenza by Brahms) ... *Beethoven*  
Pianoforte - Miss Kate Friskin
4. Two songs for contralto with viola obligato op. 91 ... *Brahms*
  1. Gestillte Sehnsucht
  2. Geistliches WiegenliedContralto - Miss Helen Anderton  
Viola - Mr Walter Haigh
5. Introduction and Allegro appassionato for pianoforte and orchestra, op. 92  
... *Schumann*  
Pianoforte - Miss Kate Friskin  
Orchestra - members of the Scottish Orchestra  
Conductor and continuo - Professor Tovey



## Historical concert

Wednesday, February 17, 1915, 8.00 pm, University Music Class Room

1914–1915, Concert IV of IV

String quartets by Haydn and Beethoven, and pianoforte quartet by Brahms

Strings: The Verbrugghen Quartet

First violin - Mr Henri Verbrugghen

Second violin - Miss Jenny Cullen

Viola - Mr David E. Nichols

Violoncello - Mr James Messeas

Pianoforte: Professor Tovey

1. String Quartet in G minor, op. 74, no. 3 ... *Haydn*

Allegro.

Largo assai

Menuetto. Allegretto

Finale. Allegro con brio

2. String Quartet in E flat major, op. 127 ... *Beethoven*

Maestoso; leading to Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace: alternating with Presto

Finale. A quick movement with no indication of tempo:  
ending in an Allegro comodo

.....

3. Quartet in G minor, op. 25 for pianoforte, violin, viola and violoncello ... *Brahms*

Allegro

Intermezzo. Allegro ma non troppo

Andante con moto

Rondo alla Zingarese

**Historical concert**

**Wednesday, December 1, 1915, 8.00 pm, University Music Class Room**  
**1915–1916, Concert I of IV**

Orchestral concert illustrating the use of the small orchestra in large designs

Members of the Scottish Orchestra (by permission of Messrs Paterson & Sons)  
Conductor - Professor Tovey

Symphony in G minor (Kochel's Catalogue, no. 550) ... *Mozart*

Allegro molto

Andante

Menuetto. Allegretto

Allegro assai

Siegfried Idyll ... *Wagner*

Sinfonia Eroica, op. 55 ... *Beethoven*

Allegro con brio

Marcia funebre. Adagio assai

Scherzo. Allegro vivace

Finale. Allegro molto

## New Reid Concert

Saturday, February 12, 1916, 3.00 pm, Freemasons' Hall

The first of three 'New Reid Concerts' introduced by Professor Tovey.

Mr Alfred Halstead - flute

The Scottish Orchestra String Quartet

Mr Horace Fellowes (1st violin), Mr Guy McGrath (2nd violin), Mr Walter Haigh (viola), Mr Herbert Withers (violoncello)

Professor D. F. Tovey - pianoforte

1. Andante for flute and pianoforte ... *General Reid*
2. Six-part fugue from *Das Musikalische Opfer* ... *J. S. Bach*  
Sonata for flute, violin and continuo ... *J. S. Bach*
3. Phantasy in F sharp minor for violin, viola, violoncello and pianoforte  
... *Frank Bridge*
4. Preludes for pianoforte ... *Bruckner Fock*  
Andante con moto, (G major, op. 16, no. 1)  
Andante non slentando (D minor, op. 16 no. 2)  
Andante (F sharp major, op. 15, no. 13)  
Tempo di Barcarola (F minor, op. 15, no. 18)  
Andante con moto (A major, op. 15, no. 7)  
Allegretto (D major, op. 15, no. 5)  
Lento assai (G minor, op. 15, no. 22)  
Allegretto con tenerezza (G major, op. 15, no. 3)
5. Variations on a Theme by Gluck for flute and string quartet, op. 28 ... *D. F. Tovey*
6. Quintet in E flat for pianoforte and strings, op. 44 ... *Schumann*

## **New Reid Concert**

**Saturday, February 26, 1916, 3.00 pm, Freemasons' Hall**

The second of three 'New Reid Concerts' introduced by Professor Tovey.

Mr Charles Draper - clarinet

Mr Percy Such - violoncello

Professor D. F. Tovey - pianoforte

1. Sonata in A major, op. 69, for pianoforte and violoncello ... *Beethoven*
2. Nocturne in E flat, op. 7, for pianoforte ... *James Friskin*
3. Sonata in B flat, op. 16, for pianoforte and clarinet ... *D. F. Tovey*
4. Trio in A minor, op. 114, for pianoforte, clarinet and violoncello ... *Brahms*

## **New Reid Concert**

**Saturday, March 11, 1916, 3.00 pm, Freemasons' Hall**

The third of three 'New Reid Concerts' introduced by Professor Tovey.

Miss Helen Anderton - singer

Mr Horace Fellowes - violin

Miss Emily Buchanan - viola

M. Rodolphe Soiron - violoncello

Professor D. F. Tovey - pianoforte and organ

Mrs Alexander Maitland - continuo

A small string orchestra

1st violins: Mr Horace Fellowes, Mr Lewis Bruce, Miss Cruickshank, Miss Fraser

2nd violins: Miss Theo Hunter, Mrs John More, Miss Lowe, Miss Patten

Violas: Miss Emily Buchanan, Miss Maud Cowan, Miss Mackie

'Cellos: Miss Ruth Waddel, Miss Jean Marcel, Mr Simpson

Double Bass: Mr Begbie

1. Quartet in E minor for pianoforte and strings, op. 12 ... *D. F. Tovey*
2. Two songs for contralto, with viola obligato, op. 91 ... *Brahms*  
(a) Gestillte Sehnsucht (b) Geistliches Wiegenlied
3. Sonata in D minor, for violin ... *D. Scarlatti*  
(first public performance)
4. Sonatas from the complete collection of A. Longo ... *D. Scarlatti*  
(probably for the first time in public)  
  
(a) Allegro in A minor (Longo no. 429)  
(b) Allegro in E minor (Longo no. 275)  
(c) A major (Longo no. 194)
5. Sonata for violoncello and pianoforte ... *Claude Debussy*
6. Cantata for the sixth Sunday after Trinity, *Vergnügte Ruh*, for contralto, organ obligato, string orchestra and continuo ... *Bach*

**Reid Orchestral Concerts 1916–1917**  
**First Concert by the Reid Orchestra**  
**Saturday, May 5, 1917, 3.00 pm, The Music Hall**  
**First season/first concert**

Mr Gervase Elwes - singer

Mr J. D. Miller - flute

Professor Donald Francis Tovey - conductor

1. March, 'The Garb of Old Gaul' ... *General Reid*
2. Overture, *Coriolanus*, op. 62 ... *Beethoven*
3. Three songs from the cycle 'The wind among the reeds,' op. 30, for tenor voice with orchestra ... *Thomas F. Dunhill*  
Mr Gervase Elwes
4. Variations for orchestra on a theme by Haydn, op. 56a ... *Brahms*
5. Sonata in F major, no. 1, for flute and figured bass ... *General Reid*  
Flute - Mr J. D. Miller
6. Songs:
  1. 'Where'er you walk' from *Semele* ... *Handel*
  2. 'Linden Lea' ... *Vaughan Williams*
  3. Sonnet XVIII ... *C. W. Aitken*
  4. 'Sigh no more, ladies' ... *C. W. Aitken*
7. Sinfonia Eroica, op. 55 ... *Beethoven*

**Reid Orchestral Concerts 1916–1917**

**Saturday, May 12, 1917, 3.00 pm, The Music Hall**

**First season/second concert**

Professor Donald Francis Tovey - solo pianist and conductor  
Reid Orchestra

1. Overture to *Egmont*, op. 84 ... *Beethoven*
2. Carnival for pianoforte solo, op. 9 ... *Schumann*  
Professor Donald Francis Tovey
3. Symphony in C major (Köchel's catalogue no. 551) ... *Mozart*
4. Concerto in E flat for pianoforte and orchestra, op. 73 ... *Beethoven*  
[Professor Tovey combining the role of pianist and conductor]

**Reid Orchestral Concerts 1916–1917**  
**Saturday, May 19, 1917, 3.00 pm, The Music Hall**  
**First season/third concert**

Professor Donald Francis Tovey - conductor  
Reid Orchestra

Miss Flora Woodman - solo vocalist  
Mr A Scott Jupp - accompanist

Professor Donald Francis Tovey - conductor

1. Tragic Overture, op. 81 ... *Brahms*

2. 'La Procession,' for soprano with orchestra ... *César Franck*

[Note inserted into the programme: we regret to announce that it has proved impossible to procure orchestral parts of 'La Procession,' although they were promised to us a month ago. (This may illustrate the difficulties which at the present time hinder the Reid Orchestra from going beyond the limits of the familiar classical repertoire). Miss Flora Woodman has kindly consented to sing the following songs with pianoforte accompaniment:-

'Vedrai Carino' ... *Mozart*

'La Superbetta' ... *De Fesch*

Miss Flora Woodman

3. Unfinished Symphony in B minor ... *Schubert*

4. Songs:-

1. 'Pourquoi rester seulette' ... *Saint-Saëns*

2. 'Cuckoo song' ... *Roger Quilter*

Miss Flora Woodman

5. Symphony in G minor (Köchel's catalogue no. 550) ... *Mozart*

6. Overture for the *Consecration of the House*, op. 124 ... *Beethoven*



**Reid Orchestral Concerts 1916–1917**

**Saturday, May 26, 1917, 3.00 pm, The Music Hall**

**First season/fourth concert**

Professor Donald Francis Tovey - solo pianist and conductor  
Reid Orchestra

1. Overture: *The Theatre Manager* ... *Mozart*
2. Orchestral Dances ... *Mozart*  
[a selection of minuets and waltzes written for public balls in Vienna]
3. Rondo in A minor for pianoforte alone ... *Mozart*
4. Concerto in B flat for pianoforte and orchestra ... *Brahms*  
[Professor Tovey combining the role of pianist and conductor]
5. Symphony in A major, no. 7 ... *Beethoven*

**Reid Orchestral Concerts 1917–1918**  
**Saturday, February 2, 1918, 3.00 pm, The Music Hall**  
**Second season/fourth concert**

Miss Helen Anderton - solo vocalist  
Professor Donald Francis Tovey – conductor

The Kirkhope Choir  
Reid Orchestra

1. Symphony in G ('Oxford') ... *Haydn*
2. Songs:-
  1. 'Tears, idle tears' ... *Frederick Nicholls*
  2. 'Slumber song' ... *Frederick Delius*
  3. 'Love went a-riding' ... *Frank Bridge*Miss Helen Anderton
3. Four madrigals ... *Weelkes*
  - I. Three virgin nymphs
  - II. Thule, the period of cosmography
  - III. O care, thou wilt despatch me
  - IV. Like two proud armiesThe Kirkhope choir
4. Rhapsodie for alto voice, male chorus and orchestra ... *Brahms*
5. Symphony no. 8 in F major, op. 93 ... *Beethoven*

**Reid Orchestral Concerts 1917–1918**

**Saturday, March 2, 1918, 3.00 pm, The McEwan Hall**

**Second season/sixth concert**

Professor Donald Francis Tovey - solo pianist and conductor

Arthur Somervell - conductor

1. Tragic overture, op. 81 ... *Brahms*
2. Motet, 'Jesu, priceless treasure,' for five-part chorus ... *Bach*  
The Kirkhope choir
3. 'Normandy,' Symphonic variations for pianoforte and orchestra  
... *Arthur Somervell*  
Conducted by the composer; pianoforte - Professor Tovey
4. Four sixteenth-century motets  
'O God the rock of my whole strength' ... *Wilbye*  
'Paucitus dierum meorum' ... *Palestrina*  
'Exaltabo te' ... *Palestrina*  
'Dum complerentur dies pentecostes' ... *Palestrina*  
The Kirkhope choir
5. Fantasia for pianoforte, chorus and Orchestra, op. 80 ... *Beethoven*  
pianoforte - Professor Tovey; The Kirkhope choir

**Reid Orchestral Concerts 1919–1920**

**Saturday, November 15, 1919, 8.00 pm, The McEwan Hall**

**Fourth season/first concert - evening series**

Professor Donald Francis Tovey – conductor and pianist

Miss Fanny Davies - solo pianoforte

1. Fairy-tale for full orchestra, op. 29 ... *Rimsky-Korsakoff*
2. Sonata in F major for pianoforte with four hands ... *Mozart*  
Miss Fanny Davies and Professor Tovey
3. Pianoforte concerto in A minor, op. 54 ... *Schumann*  
Pianoforte - Miss Fanny Davies
4. Two Hungarian Dances (nos. 17 and 18), for orchestra ... *Brahms- Dvořák*

.....

**Reid Orchestral Concerts 1919–1920**

**Saturday, December 6, 1919, 8.00 pm, The McEwan Hall**

**Fourth season/Third concert**

Professor Donald Francis Tovey – conductor

Mr Charles Draper - solo clarinet

1. Overture to Byron's *Manfred*, op. 115 ... *Schumann*
2. Concerto in one movement for clarinet solo and orchestra, op. 80  
... *C. V. Stanford*  
Clarinet - Mr Charles Draper
3. Symphony, 'The Fall of Phaëton' (after Ovid's 'Metamorphoses: Book ii.)  
... *Dittersdorf*

*Interval of ten minutes*

4. Concerto in A major for clarinet and orchestra (Köchel's Catalogue, no. 662)  
... *Mozart*  
Clarinet - Mr Charles Draper
5. Symphonic poem, 'Phaëton,' ... *Saint-Saëns*

**Reid Orchestral Concerts 1919–1920**  
**Saturday, February 21, 1920, 8.00 pm, The McEwan Hall**  
**Fourth season/fourth concert, evening series**

Professor Donald Francis Tovey - conductor  
Madame Guilhermina Suggia - solo violoncellist  
Miss Patuffa Kennedy-Fraser - singer

1. March no. 1 ... *General Reid*
2. Concerto in B minor for violoncello and orchestra (op. 104) ... *Dvořák*  
Violoncello - Madame Suggia
3. Hebridean songs ... *collected by Mrs Kennedy-Fraser*
  1. 'Spreading the sea-wrak'
  2. 'The sea-gull of the land-under-waves'
  3. 'Kishmul's galley'
  4. 'Harris love lament'
  5. 'The dowerless maiden'Miss Patuffa Kennedy-Fraser

----- interval of ten minutes -----

4. Hebridean symphony ... *Granville Bantock*
5. Suite in D major, for violoncello alone ... *J. S. Bach*  
Madame Suggia
6. Hungarian Dances, nos. 19, 20, 21 ... *Brahms- Dvořák*

**Reid Orchestral Concerts 1919–1920**

**Thursday, March 4, 1920, 8.00 pm, The McEwan Hall**

**Fourth season/fourth concert, evening series**

**Souvenir of the Twenty-fifth concert of the Reid Orchestra**

Reid Orchestra

Conductor: Professor Donald Francis Tovey

Marches nos. IV ('The Garb of Old Gaul') and V ... *General Reid*

(As scored by Peter Winter, *circa* 1803)

Symphony no. 100 (Salomon no. 12) in B flat ... *Haydn*

Largo, leading to Allegro vivace

Adagio

Menuetto. Allegro

Finale. Presto

Scherzo in G minor ... *Mendelssohn*

(arranged from the Octet by the composer)

.....

Interval of ten minutes

.....

Prelude to Sappho ... *Granville Bantock*

(The orchestral introduction to a series of nine settings for Alto and Orchestra of poems by Sappho.)

Conte Féérique, op. 29 ... *Rimsky-Korsakov*

Overture, *Leonora* no. 3 ... *Beethoven*

**Reid Orchestral Concerts 1920–1921**

**Saturday, February 5, 1921, 8.00 pm, The Usher Hall**

**Fifth Season/first concert**

John Petrie Dunn – pianoforte

Professor Donald F. Tovey - conductor

Third Symphony in F major, op. 90 ... *Brahms*

Pianoforte Concerto No. 4 in C minor, op. 44 ... *Saint-Saëns*

Mr John Petrie Dunn

Interval of ten minutes

*[During the interval, the foyers will be fully lit. At the end of the interval, bells will be rung]*

Prelude to *La Princesse Lointaine*, op. 4 ... *Tscherepnine*

(First time in Edinburgh)

Allegro de concert, op. 46 for pianoforte alone ... *Chopin*

Mr John Petrie Dunn

Overture, *Consecration of the House* ... *Beethoven*

**Reid Orchestral Concerts 1920–1921**  
**Saturday, February 12, 1921, 8.00 pm, The Usher Hall**  
**Fifth Season/second concert**

Madame Lucy Romain - singer  
Professor Donald F. Tovey - conductor

1. Two Marches ... *General Reid*
  - (a) March III, scored for wind-band by 'the celebrated Mr Winter,' c.1803
  - (b) March IV, 'The Garb of old Gaul'

2. Symphony in D minor, op. 70 ... *Dvořák*
  - Allegro maestoso
  - Poco Adagio
  - Scherzo. Vivace
  - Finale. Allegro

*Interval of ten minutes*

*[During the interval, the foyers will be fully lit. At the end of the interval, bells will be rung]*

3. Ariadne's Soliloquy, Act III, *The Bride of Dionysus* ... *D. F. Tovey*  
Madame Lucy Romain - singer
4. Symphony in B flat (Salomon no. 12) ... *Haydn*



**Reid Orchestral Concerts 1920–1921**

**Saturday, February 26, 1921, 8.00 pm, The Usher Hall**

**Fifth Season/fourth concert**

Mr Albert Sammons - solo violin

*[Mr Sammons was indisposed and was replaced by Miss Tessie Thomas]*

Professor Donald F. Tovey - conductor

1. Overture to *Euryanthe* ... *Weber*

2. Concerto for violin and orchestra in B minor, op. 61 ... *Elgar*

Mr Albert Sammons - solo violin

*Interval of ten minutes.*

*{During the interval, the foyers will be fully lit. At the end of the interval, bells will be rung}*

3. Sinfonia Pastorale, op. 68 ... *Beethoven*

**Reid Orchestral Concerts 1921–1922**

**Saturday, March 4, 1922, 8.00 pm, The Usher Hall**

**59<sup>th</sup> session/Sixth Season/fifth concert**

Miss M. Grierson, Mus.B. (Edin.) - pianoforte

M. Camillo Ritter - violin

Miss Ruth Waddel - violoncello

The Edinburgh Royal Choral Union - chorus

Mr W. Greenhouse Allt - conductor

Professor Donald Francis Tovey - conductor

[The name of the orchestral leader is not given, but the programme for the last concert of the season (11 March 1922) records the leader's name as Mr Ritter and the vice-leader's name as Mr W. W. Jupp]

1. Overture, 'Calm sea and prosperous voyage,' op. 27 ... *Mendelssohn*

2. 'At a solemn music' ... *Sir C. Hubert H. Parry*

Chorus - Edinburgh Royal Choral Union

----- interval of ten minutes -----

3. Triple concerto for pianoforte, violin and violoncello, op. 56 ... *Beethoven*

Pianoforte - Miss M. Grierson, Mus. B. (Edin.)

Violin - M. Camillo Ritter

Violoncello - Miss Ruth Waddell

4. 'The Hymn of Jesus,' op. 37 ... *Gustav Holst*

Chorus - Edinburgh Royal Choral Union

**Reid Orchestral Concerts 1921–1922**

**Saturday, March 11, 1922, 8.00 pm, The Usher Hall**

**59<sup>th</sup> session/Sixth Season/sixth concert**

The Edinburgh Royal Choral Union - chorus

Vocal quartet - the English Singers, consisting of:

Miss Flora Mann

Miss Lillian Berger

Mr Steuart Wilson

Mr Clive Carey

Mr W. Greenhouse Allt - conductor

Professor Donald Francis Tovey - conductor

1. Overture to *Die Zauberflöte*, ... *Mozart*

2. 'The Hymn of Jesus,' ... *Gustav Holst*

Chorus - Edinburgh Royal Choral Union

----- interval of ten minutes -----

3. Ninth symphony, in D minor, op. 125 ... *Beethoven*

Chorus - Edinburgh Royal Choral Union

Vocal quartet - The English Singers

**Reid Orchestral Concerts 1922–1923**  
**Saturday, February 3, 1923, 8.00 pm, The Usher Hall**  
**60<sup>th</sup> session/Seventh Season/first concert**

Professor Ernst v. Dohnanyi - pianoforte  
Professor Donald Francis Tovey - conductor  
M. Camillo Ritter - leader of the orchestra

1. Canzona dorica for orchestra ... *D. F. Tovey*  
In memoriam James Walker, C.A., LL. D

2. Concerto in C minor for pianoforte and orchestra (op. 37) ... *Beethoven*  
Pianoforte - Professor Ernst v. Dohnanyi

----- interval of ten minutes -----

3. Pianoforte solos ... *Dohnanyi*  
a. Variations on a Hungarian air, op. 29  
b. Capriccio in A minor, op. 23, no. 3  
c. Pastorale (Hungarian Christmas Carol)  
d. Concert-study in E major, op. 28, no. 5  
e. Concert-study (capriccio) in F minor, op. 28, no. 6  
Professor Ernst v. Dohnanyi

4. Prélude; pas d'action; marionettes; and mazurka, from Scènes de Ballet, op. 52  
... *Glazounow*

**Reid Orchestral Concerts 1922–1923**

**Saturday, March 17, 1923, 8.00 pm, The Usher Hall**

**60<sup>th</sup> session/Seventh Season/fifth concert**

Mr John Petrie Dunn, Mus. Bac. - pianoforte

Miss Gladys Clark - violin

Professor Donald Francis Tovey - conductor

M. Camillo Ritter - leader of the orchestra

1. Overture to *Euryanthe* ... *Weber*

2. Concerto in F minor, op. 21, for pianoforte and orchestra ... *Chopin*

----- interval of ten minutes -----

3. Concerto in D major for violin and orchestra, op. 77 ... *Brahms*

4. Overture to *Die Zauberflöte* ... *Mozart*

**Professor Tovey's Sunday Concerts**

**Sunday, November 18, 1923, 8.00 pm, The Synod Hall, Castle Terrace**  
**1923–1924, 1st concert**

Professor Donald Francis Tovey - conductor

Mr W. Watt Jupp - solo violin

**Part I.**

I. Overture to Oberon ... *Weber*

II. Concerto for violin and orchestra, op. 64 ... *Mendelssohn*

**Part II.**

III. Symphony C minor (op. 65) ... *Beethoven*

IV. Marches - 'Pomp and Circumstance' nos. 1 and 2 ... *Elgar*

.....

**Professor Tovey's Sunday Concerts**

**Sunday, December 2, 1923, 8.00 pm, The Synod Hall, Castle Terrace**  
**1923–1924, 3rd concert**

Professor Donald Francis Tovey - conductor

Ernst V. Dohnanyi - solo pianoforte

**Part I.**

1. Overture, *The Impresario* ... *Mozart*

2. Concerto in E flat, op. 73, for pianoforte and orchestra ... *Beethoven*

3. Scherzo in G minor for orchestra ... *Mendelssohn*

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**Part II.**

4. Variations on a theme of childhood, for orchestra with pianoforte, op. 23  
... *Dohnanyi*

5. Hungarian dances nos. 17 and 18 ... *Brahms orch. Dvořák*

**Professor Tovey's Sunday Concerts**

**Sunday, March 2, 1924, 8.15 pm, The Synod Hall, Castle Terrace**

**1923-1924, 12th concert**

Concert with small orchestra

Mr Watt Jupp - violin

Mr J. Fairbairn - viola

Mr J. D. Miller - flute

Mr E. Bernini - clarinet

Professor Tovey - pianoforte

Professor Tovey and Mr F. M. Collinson, Mus. B. - conductors

**Programme**

I. The St Paul's Suite, for strings ... *Holst*

Allegro

Ostinato

Intermezzo

Dargason (Jig)

II. Rondeau (Gavotte), Bourree I and II, Polonaise with double and Badinerie, for flute and strings ... *Bach*

[movements from the Orchestral suite no. 2 in B minor by J.S. Bach]

III. Concertante symphony in E flat for violin, viola and orchestra ... *Mozart*

Allegro maestoso

Andante

Presto

IV. Tarantella for flute and clarinet ... *Saint-Saëns*

V. Larghetto from Concerto for pianoforte in E minor ... *Chopin*

VI. The Farewell Symphony ... *Haydn*

Allegro con brio

Adagio

Menuetto Allegretto

Presto, leading to

Adagio

**Reid Orchestral Concerts 1923–1924**  
**Saturday, March 8, 1924, 8.00 pm, The Usher Hall**  
**61<sup>st</sup> session/Eighth Season/fifth concert**

Professor Donald Francis Tovey - conductor  
Mr Watt Jupp - leader of the orchestra

1. Symphony in E flat (K. 543) ... *Mozart*
2. Symphony in G minor (K. 550) ... *Mozart*
3. Symphony in C major (K. 551) ... *Mozart*

.....

**Reid Orchestral Concerts 1923–1924**  
**Saturday, March 15, 1924, 8.00 pm, The Usher Hall**  
**61<sup>st</sup> session/Eighth Season/sixth concert**

Mr Johannes Roentgen - pianoforte and conductor  
Professor Donald Francis Tovey - pianoforte and conductor  
Mr Watt Jupp - leader of the orchestra

1. Fugal overture for orchestra ... *Gustav Holst*
2. Concerto in D minor, op. 15, for pianoforte and orchestra ... *Brahms*  
Pianoforte - Mr Johannes Roentgen

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3. Concerto in B flat major, op. 83, for pianoforte and orchestra ... *Brahms*  
Pianoforte - Professor Tovey  
Conductor - Mr Johannes Roentgen

4. Variations on a theme of childhood,  
for orchestra with pianoforte, op. 23 ... *Dohnanyi*  
Pianoforte - Professor Tovey  
Conductor - Mr Johannes Roentgen



**Reid Orchestral Concerts 1924–1925**  
**Thursday, October 30, 1924, 8.00 pm, The Usher Hall**  
**62<sup>nd</sup> session/Ninth Season/first concert**

Miss Fanny Davies - pianoforte  
Professor Donald Francis Tovey - conductor  
Mr Watt Jupp - leader of the orchestra

1. Overture, 'The Hebrides' ... *Mendelssohn*
2. Concerto in G major for pianoforte and orchestra (K. 453) ... *Mozart*

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3. Symphonic variations for orchestra ... *C. Hubert H. Parry*
4. Pianoforte solos
  - Romance in F sharp major ... *Schumann*
  - Novelette in D ... *Schumann*
  - Two Spanish dances ... *Granados*
  - Tocatta ... *Debussy*
5. Symphony no. 1, in C minor (op. 68) ... *Brahms*
  - Un poco sostenuto, leading to Allegro
  - Andante sostenuto
  - Un poco Allegretto e grazioso
  - Finale: Adagio - Piu Andante - Allegro non troppo, ma con brio

**Reid Orchestral Concerts 1924–1925**

**Thursday, February 12, 1925, 8.00 pm, The Usher Hall**

**62<sup>nd</sup> session/Ninth Season/sixth concert**

Miss Susanne Stoneley - flute

Miss Astrid Yden - harp

Professor Granville Bantock - conductor

Mr Paul della Torre - conductor

Mr Watt Jupp - leader of the orchestra

March ... *General Reid*

Symphony no. 4 in E minor, op. 98 ... *Brahms*

Concerto for flute and harp (Köchel's Catalogue no. 299) ... *Mozart*

Miss Susanne Stoneley - flute

Miss Astrid Yden - harp

Interval

Overture, 'Virgil' ... *P. Della Torre*

(Conducted by the composer)

Sixth Solo Sonata ... *General Reid*

Miss Susanne Stoneley

Tableau Musicale - 'Sadko' ... *Rimsky-Korsakov*

**Reid Orchestral Concerts 1924–1925**

**Thursday, February 26, 1925, 8.00 pm, The Usher Hall**

**62<sup>nd</sup> session/Ninth Season/seventh concert**

Miss May Harrison - violinist

Miss Beatrice Harrison - violoncellist

Mr Adrian Boult - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture *Der Schauspieldirektor* (the theatre manager) ... *Mozart*

2. Concerto for violin, violoncello, and orchestra ... *Delius*

3. Two nocturnes (a) 'Nuages' (b) 'Fêtes' ... *Debussy*

-----

4. Concerto for violin and violoncello, with orchestra, op. 102 ... *Brahms*

5. Prelude to *The Mastersingers* ... *Wagner*

**Reid Orchestral Concerts 1924–1925**

**Thursday, March 12, 1925, 8.00 pm, The Usher Hall**

**62<sup>nd</sup> session/Ninth Season/eighth concert**

Professor Donald Francis Tovey - solo pianoforte and conductor

Mr Adrian Boult - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture for the consecration of the house, op. 124 ... *Beethoven*

2. Fifteen variations and fugue, *Prometheus*, op. 35 ... *Beethoven*

3. Overture to *Fidelio* ... *Beethoven*

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4. Concerto for pianoforte and orchestra, in G major, op. 58 ... *Beethoven*

5. Sinfonia Eroica, op. 55 ... *Beethoven*

**Professor Tovey's Sunday Concerts**

**Sunday, March 22, 1925, 8.15 pm, The Synod Hall, Castle Terrace**

**1924–1925, 12th concert**

Mr Walter Worsley - horn

Miss Susanne Stoneley - flute

Mrs [Sherwood] Begbie - harp

Professor Tovey - solo pianoforte and conductor

Miss Mary Grierson - conductor

Reid Symphony Orchestra

**Mozart programme**

Overture, *The Impresario*

Concerto no. 2 in E flat, for horn

Allegro maestoso

Andante

Rondo

Mr Walter Worsley

Two movements from Concerto for flute and harp

Andantino

Rondo - Allegro

Miss Stoneley and Mrs Begbie

Interval

Concerto for pianoforte in C minor

Allegro

Larghetto

Allegretto

Professor Tovey - solo pianoforte

Miss Grierson - conductor

Orchestral Dances

Three Minuets

Five Waltzes

**Reid Orchestral Concerts 1925–1926**

**Thursday, November 12, 1925, 8.00 pm, The Usher Hall**

**63<sup>rd</sup> session/Tenth Season/first concert**

Mr Adrian C. Boult - conductor

Mr Watt Jupp - leader of the orchestra

1. Tragic Overture, op. 81 ... *Brahms*
2. Introduction to Act III., dance of apprentices, and the mastersingers' procession  
(*Die Meistersinger*) ... *Wagner*
3. Orchestral suite, 'Beni Mora,' op. 29, no. 1 ... *G. Holst*
- 
4. Fifth symphony in E flat major, op. 82 ... *Sibelius*
5. Polovet's march, from *Prince Igor* ... *Borodin*
- .....

**Reid Orchestral Concerts 1925–1926**

**Thursday, November 26, 1925, 8.00 pm, The Usher Hall**

**63<sup>rd</sup> session/Tenth Season/second concert**

Professor Donald Francis Tovey - conductor and solo pianist

Miss Mary Grierson - conductor for the concerto

Mr Watt Jupp - leader of the orchestra

**Beethoven Programme**

1. Sinfonia pastorale, op. 68.
- 
2. Concerto in E flat for pianoforte and orchestra, op. 73.
3. Symphony, no. 5, in C minor, op. 67.

**Reid Orchestral Concerts 1925–1926**

**Thursday, December 10, 1925, 8.00 pm, The Usher Hall**

**63<sup>rd</sup> session/Tenth Season/third concert**

Professor Donald Francis Tovey - conductor

Pablo Casals - solo violoncello

Mr Watt Jupp - leader of the orchestra

1. Symphony in C minor (Salomon, no. 5; complete list no. 95) ... *Haydn*
2. Concerto in A minor for violoncello, with orchestral accompaniment, op. 129  
... *Schumann*
- 
3. Siegfried Idyll ... *Wagner*
4. Suite in C minor for violoncello alone ... *J. S. Bach*
5. Minuets and waltzes ... *Mozart*

**Reid Orchestral Concerts 1925–1926**

**Thursday, February 11, 1926, 8.00 pm, The Usher Hall**

**63<sup>rd</sup> session/Tenth Season/fourth concert**

Founder's Day Concert

18th Century Programme

Bach, Handel, Mozart

Mr W. Watt Jupp - solo violin and leader of the orchestra

Mr T. C. Greig - solo oboe d'amore

Miss Susanne Stoneley - flute

Professor Donald Francis Tovey - pianoforte and conductor

Miss Mary Grierson - conductor

Programme

1. March, 'The garb of old gaul' ... *General Reid*

2. Overture, *La Clemenza di Tito* ... *Mozart*

3. Concerto in A major for oboe d'amore, with strings and continuo ... *Bach*  
[First performance in this restored form]

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4. Minuet and variations from second flute sonata ... *General Reid*

5. Andante for flute with orchestra ... *Mozart*

6. Concerto in A minor for clavier, flute and violin ... *Bach*

7. First symphony, in C major, op. 21 ... *Beethoven*



**Reid Orchestral Concerts 1925–1926**

**Thursday, February 25, 1926, 8.00 pm, The Usher Hall**

**63rd session/Tenth Season/fifth concert**

Albert Sammons - solo violin

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture to Goldoni's comedy, 'Le Baruffe Chiozzotte,' op. 32 ... *Sinigaglia*

2. Concerto for violin and orchestra in B minor, op. 61 ... *Elgar*

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3. Symphony in C major ... *Schubert*

.....

**Reid Orchestral Concerts 1925–1926**

**Thursday, March 11, 1926, 8.00 pm, The Usher Hall**

**63rd session/Tenth Season/sixth concert**

Professor Donald Francis Tovey - pianoforte and conductor

Miss Cecilia Brenner

Mr George Parker

The Edinburgh Royal Choral Union

Mr W. Greenhouse Allt - conductor

Mr Watt Jupp - leader of the orchestra

Concerto in C minor for pianoforte and orchestra (K. 491) ... *Mozart*

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Requiem, op. 45 ... *Brahms*

**Reid Orchestral Concerts 1925–1926**  
**Thursday, March 25, 1926, 8.00 pm, The Usher Hall**  
**63rd session/Tenth Season/seventh concert**

Professor Donald Francis Tovey - conductor

Professor Granville Bantock - conductor\*

Mr Watt Jupp - leader of the orchestra

**All-English programme**

1. Overture, 'Cockaigne' ... *Elgar*

2. 'Dante and Beatrice,' poem for orchestra ... *Bantock*

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3. Symphony in D major ... *D. F. Tovey*

Allegro maestoso

Scherzo. Vivace ma non troppo

Canzona Dorica. Adagio

Finale. Allegro con moto energico

**Reid Orchestral Concerts 1926–1927**

**Wednesday, November 10, 1926, 8.00 pm, The Usher Hall**

**64<sup>th</sup> session/Eleventh Season/first concert**

Miss Mary Grierson - conductor

Mr Gustav Holst - visiting conductor

Mr Watt Jupp - leader of the orchestra

St Giles' cathedral choir

Miss Suzanne Stoneley - flute

Mr T. Greig - oboe

1. Overture, *Prometheus* ... *Beethoven*

2. Second symphony in D major (op. 36) ... *Beethoven*  
conductor - Miss Mary Grierson

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3. Ballet music from 'The Perfect Fool' (op. 39) ... *Gustav Holst*

4. A fugal concerto (op. 40, no. 2) ... *Gustav Holst*  
soloists: Miss Suzanne Stoneley - flute and Mr T. Greig - oboe

5. 'Ode to a Grecian urn,' from choral symphony (op. 41) ... *Gustav Holst*  
(With St Giles' Cathedral Choir, by kind permission of the Minister and Kirk Session)

6. St Paul's suite, op. 29, no. 2 ... *Gustav Holst*

7. Fugal overture for orchestra (op. 40, no. 1) ... *Gustav Holst*  
conductor - Mr Gustav Holst

**Reid Orchestral Concerts 1926–1927**

**Wednesday, November 24, 1926, 8.00 pm, The Usher Hall**

**64<sup>th</sup> session/Eleventh Season/second concert**

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - leader of the orchestra

1. *Akademisch festouvertüre*, op. 80 ... *Brahms*

2. Symphonic variations on an original theme, for full orchestra, op. 78 ... *Dvořák*

3. Slavonic rhapsody in D major, for orchestra, op. 45, no. 1 ... *Dvořák*

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4. Symphony, no. 1, in C minor, op. 68 ... *Brahms*

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**Reid Orchestral Concerts 1926–1927**

**Thursday, March 10, 1927, 8.00 pm, The Usher Hall**

**64<sup>th</sup> session/Eleventh Season/Sixth Concert**

Professor Tovey - pianoforte and conductor

Mr Watt Jupp - violin and leader of the orchestra

Mr Bernard Beers - violoncello

The Edinburgh Royal Choral Union

Miss Cathie Mawer

Miss Joan Watson

Mr Charles Brown

Mr David Forsyth

Mr Wilfrid Greenhouse Allt, Mus. Bac. Edin – conductor

Triple Concerto for pianoforte, violin, and violoncello, op. 56 ... *Beethoven*

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Requiem, in memory of Manzoni ... *Verdi*

**Reid Orchestral Concerts 1926–1927**

**Thursday, March 24, 1927, 1926, 8.00 pm, The Usher Hall**  
**64<sup>th</sup> session/Eleventh Season/seventh concert**

Professor Donald Francis Tovey - conductor

Madame Adila Fachiri - solo violin

Mr Watt Jupp - leader of the orchestra

**Beethoven Centenary Concert**

1. Symphony no. 8, in F major, op. 93.

2. Violin concerto in D major, op. 61.

3. Symphony no. 7 in A major, op. 92.

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**Reid Orchestral Concerts 1927–1928**

**Thursday, October 27, 1927, 1926, 8.00 pm, The Usher Hall**  
**65<sup>th</sup> session/Twelfth Season/first concert**

Professor Donald Francis Tovey - conductor

Paul Wittgenstein - solo pianoforte

Mr Watt Jupp - leader of the orchestra

1. Tone-poem (after Nicolaus Lenau), 'Don Juan,' op. 20 ... *Richard Strauss*

2. Parergon to the Sinfonia Domestica,  
for pianoforte and orchestra, op. 73 ... *Richard Strauss*

3. Symphonic poem no. 4, 'Orpheus' ... *Liszt*

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4. Concertante variations on a theme of Beethoven  
for pianoforte with orchestral accompaniment ... *Franz Schmidt*

5. Symphony, in C major, no. 36 (K. 425) ... *Mozart*

**Reid Orchestral Concerts 1927–1928**

**Thursday, November 10, 1927, 8.00 pm, The Usher Hall**

**65<sup>th</sup> session/Twelfth Season/second concert**

Professor Donald Francis Tovey - conductor

John Coates - singer

Mr Watt Jupp - leader of the orchestra

1. Fourth symphony ... *Beethoven*
2. Song-cycle from 'A last harvest' ... *Ernest Bryson*  
-----
3. Prelude to act III of *Tannhäuser* (Tannhäuser's pilgrimage),  
in the original version ... *Wagner*  
(First performance in Edinburgh)
4. Prelude to *The Mastersingers* ... *Wagner*
5. Walther's prize song from act III of *The Mastersingers* ... *Wagner*
6. Overture to *The Bartered Bride* ... *Smetana*

.....

**Reid Orchestral Concerts 1927–1928**

**Thursday, March 1, 1928, 8.00 pm, The Usher Hall**

**65<sup>th</sup> session/Twelfth Season/sixth concert**

Edinburgh Royal Choral Union - chorus

Dame Ethel Smyth - conductor

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - leader of the orchestra and solo violin

Mr Walter Worsley - horn

1. Symphony in G major (Salomon no. 5: 'The Surprise') ... *Haydn*
2. Concerto in A, for violin, horn, and orchestra ... *Ethel Smyth*  
-----
3. Orchestral prelude, 'On the cliffs of Cornwall' ... *Ethel Smyth*
4. Two choruses (a) 'Sleepless Dreams' (b) 'Hey Nonny No' ... *Ethel Smyth*
5. Overture to *Fidelio* ... *Beethoven*

**Reid Orchestral Concerts 1928–1929**

**Thursday, November 15, 1928, 8.00 pm, The Usher Hall**

**66<sup>th</sup> session/Thirteenth Season/second concert**

Professor Donald Francis Tovey - conductor and solo pianoforte

Miss Mary Grierson, Mus.Doc. - conductor

Mr Watt Jupp - leader of the orchestra

**Schubert Centenary Concert**

1. Overture, *Die Weiberverschwörung*.
2. Polonaise in F major.
3. Symphony in C major, orchestrated by Joachim from the Grand Duo, op. 140.

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4. Entr'acte in B minor and ballet in G major, from *Rosamunde*.  
March in E major.
5. Fantasia ('The Wanderer'), arranged for pianoforte and orchestra by Liszt.

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**Reid Orchestral Concerts 1928–1929**

**Thursday, November 29, 1928, 8.00 pm, The Usher Hall**

**66<sup>th</sup> session/Thirteenth Season/third concert**

Professor Donald Francis Tovey - conductor

Mr John Powell - solo pianoforte

Mr Watt Jupp - leader of the orchestra

1. Second symphony, in D major (op. 73) ... *Brahms*
2. Rhapsodie Nègre, for pianoforte and orchestra ... *John Powell*

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3. Concerto in C minor, for pianoforte and orchestra, op. 37 ... *Beethoven*
4. Scherzo capriccioso, op. 66 ... *Dvořák*

**Reid Orchestral Concerts 1928–1929**

**Thursday, December 13, 1928, 8.00 pm, The Usher Hall**

**66<sup>th</sup> session/Thirteenth Season/fourth concert**

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - solo violinist and leader of the orchestra

1. Overture, *Euryanthe* ... *Weber*

2. Fourth Brandenburg concerto, for violin, in G major ... *Bach*

3. Variations for orchestra on a theme by Haydn, op. 56a ... *Brahms*

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4. Symphony in D minor, no. 2, op. 70 ... *Dvořák*

5. Overture, *The Bartered Bride* ... *Smetana*

.....

**Reid Orchestral Concerts 1928–1929**

**Thursday, January 31, 1929, 8.00 pm, The Usher Hall**

**66<sup>th</sup> session/Thirteenth Season/fifth concert**

Dame Ethel Smyth, Mus.Doc. - conductor

Miss Mary Grierson, Mus.Doc. - conductor

Professor Donald Francis Tovey - conductor and solo pianoforte

Mr Watt Jupp - leader of the orchestra

Elsie Suddaby

Millicent Russell

Parry Jones

Stuart Robertson

W. Greenhouse Allt, MusB. - organist

Choir partly drawn from St Giles' cathedral choir

1. Overture to *Die Zauberflöte* ... *Mozart*

2. Symphonic variations, 'Normandy,' for pianoforte and orchestra ... *Somervell*

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3. Mass in D ... *Ethel Smyth*



**Reid Orchestral Concerts 1928–1929**

**Thursday, February 28, 1929, 8.00 pm, The Usher Hall**

**66<sup>th</sup> session/Thirteenth Season/seventh concert**

Professor Donald Francis Tovey - conductor

Miss Beatrice Harrison - solo violoncello

Mr Watt Jupp - leader of the orchestra

1. Overture, *Der Freischütz* ... *Weber*
2. Concerto for violoncello and orchestra ... *Delius*
3. 'Le Rouet D'Omphale' ... *Saint-Saëns*
4. Prelude for 'L'après-midi d'un Faune' ... *Debussy*

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5. Concerto in D major, for violoncello and orchestra ... *Haydn*
6. Symphony in C major (K. 551) ... *Mozart*

.....

**Reid Orchestral Concerts 1929–1930**

**Thursday, October 31, 1929, 8.00 pm, The Usher Hall**

**67<sup>th</sup> session/Fourteenth Season/first concert**

Professor Donald Francis Tovey - conductor and solo pianist

Ian Whyte - conductor

[Mary Grierson - conductor]

Mr Watt Jupp - leader of the orchestra

1. Slavonic rhapsody in D major, for orchestra (op. 45, no. 1) ... *Dvořák*
  2. Concerto for pianoforte and orchestra, in A major ... *D. F. Tovey*
- 
3. Overture to 'Comala' ... *Ian Whyte*
  4. Symphony in E flat, Salomon no. 1 ('with the drum roll') ... *Haydn*
  5. Prelude to *The Mastersingers* ... *Wagner*

**Professor Tovey's Sunday Concerts**  
**Sunday, February 2, 1930, 3.00 pm, The Usher Hall**  
**1929–1930, 7<sup>th</sup> season, 14<sup>th</sup> concert**

Dr John Petrie Dunn - solo pianoforte

Professor Tovey - conductor

David Stephen - composer/conductor

Programme

1. Variations on a theme by Haydn, op. 56a ... *Brahms*
2. 'Coronach' ... *David Stephen*  
(conducted by the composer)
3. Pianoforte concerto no. 4 in G major, op. 58 ... *Beethoven*  
Allegro moderato  
Andante con moto  
Rondo. Vivace
4. 'Sappho' prelude ... *Bantock*
5. Overture, *Die Meistersinger* ... *Wagner*

**Reid Orchestral Concerts 1929-1930**

**Thursday, March 6, 1930, 8.00 pm, The Usher Hall**

**67<sup>th</sup> session/Fourteenth Season/seventh concert**

Professor Donald Francis Tovey - conductor

Gabriele Joachim, mezzo-soprano - solo vocalist

Mr Watt Jupp - leader of the orchestra

1. Overture to *Fidelio* ... *Beethoven*

2. Marfa's Soliloquy, from Schiller's unfinished drama *Demetrius*, set for mezzo-soprano and orchestra, op. 14 ... *Joachim*

3. Grey Galloway, a border ballad for full orchestra ... *J. B. McEwen*

4. Songs with orchestra -

(a) Auf dem Kirchhofe, op. 105, no. 4 (orchestrated by Max Reger) ... *Brahms*

(b) Immer leiser wird mein Schlummer, op. 105, no. 2 (orchestrated by Max Reger) ... *Brahms*

(c) Erlkönig, op. 1 (orchestrated by Liszt) ... *Schubert*

5. Overture, 'Baron Hop' ... *A. Voormolen*

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6. Third symphony, in F major, op. 76 ... *Dvořák*

**Reid Orchestral Concerts 1929–1930**

**Thursday, March 20, 1930, 8.00 pm, The Usher Hall**

**67<sup>th</sup> session/Fourteenth Season/eighth concert**

Professor Donald Francis Tovey - conductor

Professor Julius Roentgen - solo pianoforte

Mr Watt Jupp - leader of the orchestra

Programme

1. Dead March [from *Saul*] ... *Handel*

In memoriam - Lord Balfour, March 19, 1930.

2. Romantic Symphony, in E flat major, no. 4 ... *Bruckner*

-----

3. Two concert-stücke for pianoforte and orchestra ... *Julius Roentgen*

no. I., in E minor.

no. II., in C major.

(first performance)

4. Variations for orchestra, op. 35 ... *Elgar*

.....

**Reid Orchestral Concerts 1930–1931**

**Thursday, October 23, 1930, 8.00 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/first concert**

Professor Donald Francis Tovey - conductor

Fanny Davies - solo pianoforte

Mr Watt Jupp - leader of the orchestra

1. Overture for the name-day of Kaiser Franz, op. 114 ... *Beethoven*

2. The Riders of the Sidhe, poem for orchestra ... *W. B. Moonie*

3. Concerto in D minor, op. 15, for pianoforte and orchestra ... *Brahms*

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4. Symphony in C major ... *Schubert*

**Reid Orchestral Concerts 1930–1931**

**Thursday, November 6, 1930, 8.00 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/second concert**

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - leader of the orchestra

1. *Faust* overture ... *Wagner*
2. Prelude for orchestra ... *J. B. McEwen*
3. Hebridean symphony ... *Bantock*

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4. Symphony no. 1, in C minor ... *Brahms*

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**Historical concert**

**Wednesday, November 12, 1930, 8.00 pm, University Music Class Room**

**1930–1931, first concert**

Paul Hindemith - viola

Professor Tovey - pianoforte

1. Little Sonata for viola d'amore and pianoforte, op. 23, no. 2 ... *Hindemith*  
Mässig schnell  
Sehr langsam  
Sehr lebhaft
2. Sonata for solo viola ... *Hindemith*
3. Sonata in E flat for violin and pianoforte ... *Hindemith*  
Frisch  
Im Zeitmass eines langsamen, feierlichen Tanzes
4. Sonata for viola and pianoforte, op. 11, no. 4 ... *Hindemith*  
Fantasie  
Thema mit Variationen  
Finale (mit Variationen)

**Reid Orchestral Concerts 1930–1931**

**Thursday, December 4, 1930, 8.00 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/fourth concert**

Professor Donald Francis Tovey - conductor

Miss Jelly D'Aranyi - solo violin

Mr Watt Jupp - leader of the orchestra

1. Overture, *Coriolanus*, op. 62 ... *Beethoven*
2. Violin concerto, in D major (K. 218) ... *Mozart*
3. Symphonic poem no. 4, 'Orpheus' ... *Liszt*

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4. Concerto Accademico, in D minor,  
for violin and string orchestra ... *Vaughan Williams*

5. Symphony, in F minor ... *Julius Röntgen*  
(Dedicated to the University of Edinburgh)

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**Reid Orchestral Concerts 1930–1931**

**Thursday, February 5, 1931, 8.00 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/fifth concert**

Professor Donald Francis Tovey - conductor and solo pianoforte

Mr Watt Jupp - leader of the orchestra

Dr Mary Grierson - conductor

1. March, 'The garb of old Gaul' ... *General Reid*
2. Overture, *Der Schauspieldirektor* (the theatre manager) ... *Mozart*
3. Konzertstück in F minor, for pianoforte and orchestra, op. 79 ... *Weber*
4. Serenade in A major, for small orchestra, op. 16 ... *Brahms*

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5. Variations for orchestra ... *Guy Warrack*
6. Symphony in B flat major, op. 38 ... *Schumann*

**Reid Orchestral Concerts 1930–1931**

**Thursday, February 19, 1931, 8.00 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/sixth concert**

Professor Donald Francis Tovey - conductor

Dame Ethel Smyth - conductor

Mr Watt Jupp - leader of the orchestra

Special choir

Elsie Suddaby

Stuart Robertson

Angela Pallas

Andrew Simpson

1. Overture to *Der Fliegende Holländer* ... *Wagner*

2. The Prison,  
symphony for soprano and bass-baritone soli, chorus, and orchestra ... *Ethel Smyth*

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3. Overture for the *Consecration of the house*, op. 124 ... *Beethoven*

4. Cantata for the first Sunday after Easter (Sonntag Quasi-modoze-niti),  
'Hold in affection Jesus Christ' ... *J. S. Bach*

**Reid Orchestral Concerts 1930–1931**

**Thursday, March 5, 1931, 8.00 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/seventh concert**

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - leader of the orchestra

The Edinburgh Royal Choral Union

Cecilia Brenner

Mona Benson

Steuart Wilson

Keith Falkner

Mass in B minor - *J. S. Bach*

*[Due to Tovey's indisposition this concert was repeated on 22 May 1931 to afford him the chance to conduct the work]*

**Reid Orchestral Concerts 1930–1931**

**Friday, May 22, 1931, 7.30 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/extra concert**

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - leader of the orchestra

The Edinburgh Royal Choral Union

Cecilia Brenner

Mona Benson

Steuart Wilson

George Parker

J. D. Miller - flute

T. C. Greig - oboe d'amore

S. Barr - cor anglais

D. Harris - horn

S. Webster, Mus. Bac., FRCO - organ

Mass in B minor - *J. S. Bach*



**Reid Orchestral Concerts 1930–1931**

**Thursday, March 19, 1931, 8.00 pm, The Usher Hall**

**68<sup>th</sup> session/Fifteenth Season/eighth concert**

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - solo violinist and leader of the orchestra

1. Tragic Overture, op. 81 ... *Brahms*

2. Symphony no. 1, in D major, op. 65 ... *Dvořák*

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3. Fourth Brandenburg concerto, for violin, in G major ... *Bach*

4. Fantasia-variations on a Norfolk folksong, for orchestra, op. 45 ... *Ernest Walker*

5. Academic festival overture, op. 80 ... *Brahms*

.....

**Reid Orchestral Concerts 1931–1932**

**Thursday, November 12, 1931, 8.00 pm, The Usher Hall**

**69<sup>th</sup> session/Sixteenth Season/third concert**

Professor Donald Francis Tovey - conductor

Jelly D'Aranyi - solo violin

Mr Watt Jupp - leader of the orchestra

1. Overture to *Die Zauberflöte* ... *Mozart*

2. Hungarian concerto for violin and orchestra ... *Joachim*

3. Overture to a comedy by Gozzi ... *Joachim*

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4. Concerto in E minor, for violin, op. 64 ... *Mendelssohn*

5. Symphony in C major, orchestrated by Joachim from the grand duo, op. 140  
... *Schubert*

**Reid Orchestral Concerts 1931–1932**

**Thursday, February 11, 1932, 8.00 pm, The Usher Hall**

**69<sup>th</sup> session/Sixteenth Season/fifth concert**

Professor Donald Francis Tovey - conductor

Mr Watt Jupp - leader of the orchestra

Margaret Ludwig - viola

1. March, 'The Garb of Old Gaul' ... *General Reid*
2. Harold in Italy, symphony with viola obligato, op. 16 ... *Berlioz*
3. Siegfried Idyll ... *Wagner*  
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4. Serenade in D major, for orchestra, op. 11 ... *Brahms*

**Reid Orchestral Concerts 1931–1932**

**Thursday, March 10, 1932, 8.00 pm, The Usher Hall**

**69<sup>th</sup> session/Sixteenth Season/seventh concert**

Edinburgh Royal Choral Union - chorus

Professor Donald Francis Tovey - conductor

Dr Greenhouse Allt - conductor

Mr Watt Jupp - leader of the orchestra

Mr S. Webster, Mus.B - organist

Miss Marie Thomson

Miss Catherine Mentiplay

Mr John Tainsh

Mr Dudley Stuart White

1. Prelude, for organ and orchestra, to the cantata *Wir danken dir, Gott* ... *Bach*
2. Double chorus, 'Now is the Grace' ... *Bach*
3. Variations for orchestra on a theme by Haydn, op. 56a ... *Brahms*
4. Stabat Mater, for chorus and orchestra ... *Verdi*  
conductor - Dr Greenhouse Allt  
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5. Ninth symphony, in D minor, op. 125 ... *Beethoven*  
conductor - Professor Tovey

**Professor Tovey's Sunday Concerts**  
**Sunday, October 30, 1932, 8.15 pm, The Usher Hall**  
**1932–1933, 4th concert**

W. Watt Jupp  
J. M. Begbie  
Margaret Ludwig  
John [sic] Dickson  
Ruth Waddell - violoncello

1. Quartet in B flat, K. 458 ('The Hunt') ... *Mozart*  
Allegro vivace assai  
Menuetto and trio. Moderato  
Adagio  
Allegro assai
2. Quartet, op. 18, no. 5 in A major ... *Beethoven*  
Allegro  
Menuetto  
Andante cantabile (theme with variations)  
Allegro
3. String quintet, op. 163, in C major ... *Schubert*  
Allegro ma non troppo  
Adagio  
Scherzo - Presto. Trio - Andante sostenuto  
Allegretto

**Reid Orchestral Concerts 1932–1933**

**Thursday, December 1, 1932, 8.00 pm, The Usher Hall**

**70th session/Seventeenth Season/fourth concert**

Dr Adrian Boult - conductor

W. B. Moonie - conductor

Lionel Tertis - solo viola

Mr Watt Jupp - leader of the orchestra

Miss Ruby Dunn - accompanist

1. Symphony in C minor (Salomon, no. 9; complete list no. 95) ... *Haydn*

2. 'Springtime on Tweed', rondeau for orchestra ... *W. B. Moonie*

3. Concerto for viola and orchestra ... *William Walton*

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4. Viola solos

(1) Chant de Roxane ... *Szymanowski*

(2) Fugue ... *Tartini*

5. Prémbole; Pas d'action; Marioenttes; and Mazurka,  
from Scènes de Ballet, op. 52 ... *Glazounov*

6. Academic festival overture, op. 80 ... *Brahms*

**Reid Orchestral Concerts 1932–1933**

**Thursday, February 9, 1933, 8.00 pm, The Usher Hall**

**70th session/Seventeenth Season/fifth concert**

Professor Tovey - conductor

Dr Mary Grierson - conductor

Mr Watt Jupp - leader of the orchestra

1. Tragic overture, op. 81 ... *Brahms*

2. Third symphony, in F major, op. 90 ... *Brahms*

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3. Slavonic rhapsody in D major, for orchestra (op. 45), no. 1 ... *Dvořák*

4. Five Hungarian dances, book IV ... *Brahms- Dvořák*

.....

**Reid Orchestral Concerts 1932–1933**

**Thursday, February 23, 1933, 8.00 pm, The Usher Hall**

**70th session/Seventeenth Season/sixth concert**

Professor Tovey - conductor

Stewart Deas - conductor

Mr Watt Jupp - leader of the orchestra

Soloists from The Edinburgh Opera Company:

Lillian Blakemore - soloist

Mildred Grant - soloist

John Tainsh - soloist

Drake Rimmer - soloist

1. Symphonic variations for orchestra ... *C. Hubert H. Parry*

2. Act II., Part II., from *The Bride of Dionysus* ... *D. F. Tovey*

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3. Symphonic poem, *Vltava* ... *Smetana*

4. Fifth symphony in E flat major, op. 82 ... *Jan Sibelius* [sic]

**Reid Orchestral Concerts 1932–1933**  
**Thursday, March 9, 1933, 8.15 pm, The Usher Hall**  
**70th session/Seventeenth Season/seventh concert**

Professor Tovey - conductor  
Professor Adolf Busch - solo violin  
Mr Watt Jupp - leader of the orchestra

1. Third symphony in E flat, op. 97 ... *Schumann*
2. Capriccio for small orchestra, op. 46 ... *Adolf Busch*  
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3. Violin concerto in D major, op. 61 ... *Beethoven*
4. Overture for the *Consecration of the House*, op. 124 ... *Beethoven*

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**Reid Orchestral Concerts 1932–1933**  
**Thursday, March 23, 1933, 8.15 pm, The Usher Hall**  
**70th session/Seventeenth Season/eighth concert**

Professor Tovey - conductor  
Mr Watt Jupp - leader of the orchestra

1. Overture to *Der Fliegende Holländer* ... *Wagner*
2. Concert overture, op. 10, 'Ellangowan' ... *Charles H. F. O'Brien*
3. Fugal overture for orchestra (op. 40, no. 1) ... *Gustav Holst*
4. Ballet from 'The Perfect Fool' (op. 39) ... *Gustav Holst*

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5. Second symphony, in E flat. op, 63 ... *Elgar*

**Reid Orchestral Concerts 1933–1934**

**Thursday, November 23, 1933, 8.00 pm, The Usher Hall**

**71<sup>st</sup> session/Eighteenth Season/third concert**

Professor Tovey - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture, *Coriolanus* ... *Beethoven*
2. Poem for orchestra 'The Riders of the Sidhe' ... *W. B. Moonie*
3. Kammermusik, op. 24, no. 1 ... *Hindemith*
4. Variations for orchestra on a theme by Haydn ... *Brahms*

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5. Symphony no. 5, in C minor ... *Beethoven*

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**Reid Orchestral Concerts 1933–1934**

**Thursday, December 7, 1933, 8.00 pm, The Usher Hall**

**71<sup>st</sup> session/Eighteenth Season/fourth concert**

Professor Tovey - conductor and solo pianoforte

Mr Watt Jupp - leader of the orchestra

**Mozart Programme**

1. Symphony in G minor
2. Masonic Dirge
3. Pianoforte Concerto in C major

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4. Orchestral Dances
5. The 'Prague' symphony

**Reid Orchestral Concerts 1933–1934**

**Thursday, February 1, 1934, 8.00 pm, The Usher Hall**

**71st session/Eighteenth season/fifth concert**

Professor Tovey - conductor

Mr Watt Jupp - leader of the orchestra

Marie Thomson

John Tainsh

Philip Malcolm

Special choir, forming a Church of Scotland Choir Union (organised by Dr Greenhouse Allt)

The Creation ... *Haydn*

THE FIRST DAY

THE SECOND DAY

THE THIRD DAY

THE FOURTH DAY

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PART II

THE FIFTH DAY

THE SIXTH DAY

.....

**Reid Orchestral Concerts 1933–1934**

**Thursday, March 1, 1934, 8.00 pm, The Usher Hall**

**71st session/Eighteenth season/seventh concert**

Professor Tovey - solo pianoforte

Fritz Busch - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture, 'Cockaigne' ... *Elgar*

2. Concerto in B flat major, op. 83, for pianoforte and orchestra ... *Brahms*

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3. Symphony, in C major, No. 36 (Köchel's catalogue, no. 425) ... *Mozart*

4. Four tone poems after Böcklin, op. 128 ... *Reger*



**Reid Orchestral Concerts 1934–1935**

**Thursday, November 8, 1934, 8.00 pm, The Usher Hall**

**72<sup>nd</sup> session/Nineteenth Season/second concert**

Professor Tovey - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture in C major for orchestra ... *Bach*
2. Symphonic poem for full orchestra, 'Tapiola,' op. 112 ... *Sibelius*
3. Rondo for orchestra ... *Záador*

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4. 'Falstaff,' Symphonic study, op. 68 ... *Elgar*

5. Scherzo capriccioso, op. 66 ... *Dvořák*

.....  
.....

**Professor Tovey's Sunday Concerts**

**Bach recital in aid of Dr Albert Schweitzer's hospital fund.**

**Sunday, November 18, 1934, 8.15 pm, The Usher Hall**

**1934–1935, 12<sup>th</sup> season, 4<sup>th</sup> concert**

Reid Symphony orchestra

Combined choirs of St Giles' cathedral and the Edinburgh Bach society

Professor Tovey - conductor

Mona Benson - vocal soloist

R. C. Howells - organ obbligato

W. Watt Jupp - violin

W. Dixon - oboe

Dr Mary Grierson - conductor

**Bach programme**

1. Overture, no. 3
2. Cantata for twelfth Sunday after Trinity, *Geist und Seele wird verwirret*
3. Double concerto for violin and oboe (restored by Professor Tovey)
4. Cantata for the first Sunday after Easter no 67, *Hold in affection Jesus Christ*

**Reid Orchestral Concerts 1934–1935**

**Thursday, November 22, 1934, 8.00 pm, The Usher Hall**

**72<sup>nd</sup> session/Nineteenth Season/third concert**

Professor Tovey - conductor

Dr Pau Casals - solo violoncello

Mr Watt Jupp - leader of the orchestra

1. Overture to *Fidelio* ... *Beethoven*

2. Concerto in C major, for violoncello and orchestra ... *D. F. Tovey*

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3. Pastorale for orchestra ... *Juli Garreta*

4. Concerto in D major, for violoncello and orchestra ... *Haydn*

5. Prelude to *The Mastersingers* ... *Wagner*

**Professor Tovey's Sunday Concerts**  
**Sunday, November 25, 1934, 8.15 pm, The Usher Hall**  
**1934–1935, 12<sup>th</sup> season, 5th concert**

Violoncello and pianoforte recital by Dr Pau Casals and Professor Tovey

Dr Pau Casals - violoncello  
Professor Tovey - pianoforte

1. Sonata for pianoforte and violoncello in B minor, op. 56 ... *Roentgen*

Moderato  
Allegro con moto  
Poco andante teneramente, leading to  
Molto passionato e vivace

2. Suite in D major for violoncello ... *Bach*

Prelude  
Allemande  
Courante  
Sarabande  
Gavotte I  
Gavotte II  
Gigue

3. Sonata in A major, op. 69 ... *Beethoven*

Allegro ma non tanto  
Allegro molto  
Adagio cantabile leading to  
Allegro vivace

**Reid Orchestral Concerts 1934–1935**

**Thursday, December 13, 1934, 8.00 pm, The Usher Hall**

**72<sup>nd</sup> session/Nineteenth Season/fourth concert**

Professor Tovey - conductor

Fritz Busch - conductor

Adolf Busch - violin

Hermann Busch - violoncello

Rudolf Serkin - pianoforte

Mr Watt Jupp - leader of the orchestra

1. Academic Festival overture, op. 80 ... *Brahms*
2. Concerto for violin and orchestra, in A major (K. 219) ... *Mozart*
3. Concerto for violin and violoncello with orchestra, op. 102 ... *Brahms*
- 
4. Triple concerto for pianoforte, violin, and violoncello, op. 56 ... *Beethoven*

**Reid Orchestral Concerts 1934–1935**

**Thursday, January 31, 1935, 8.00 pm, The Usher Hall**

**72<sup>nd</sup> session/Nineteenth Season/fifth concert**

Professor Tovey - conductor

Mr Watt Jupp - leader of the orchestra

Milton Knight - flute

1. March, 'The Garb of Old Gaul' ... *General Reid*
2. Symphony in D major ... *Carl Philip Emanuel Bach*
3. Sonata in G major, for flute and thorough-bass ... *General Reid*
  - Andante
  - Allegro
  - Moderato
  - Giga
4. Symphony in B flat (Salomon, no. 8; chronologically, no. 98) ... *Haydn*
  - Adagio, leading to Allegro
  - Adagio cantabile
  - Menuetto. Allegro
  - Finale. Presto, ending with Più moderato
- 
5. Overture, *Der Schauspieldirector* [sic] (The Theatre-Manager) ... *Mozart*
6. Orchestral dances ... *Mozart*
  - (Minuets 1, 2, 3, 5 from 12 Minuets, K.V. 568; Six Deutsche, K.V. 571)
7. First symphony in C major (op. 21) ... *Beethoven*

**Reid Orchestral Concerts 1934–1935**

**Thursday, February 14, 1935, 8.00 pm, The Usher Hall**

**72<sup>nd</sup> session/Nineteenth Season/sixth concert**

Miss Mona Benson - singer

Special choir and boys' choir from the Edinburgh Institution

Professor Tovey - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture to *Iphigénie en Aulide* ... *Gluck*

2. *Orpheus and Euridice*, Act II ... *Gluck*

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3. Entr'acte in B minor and andantino molto assai, from *Rosamunde* ... *Schubert*

4. Rhapsody for alto voice, male chorus, and orchestra ... *Brahms*

5. Eighth symphony in F major (op. 93) ... *Beethoven*

.....

**Reid Orchestral Concerts 1934–1935**

**Thursday, February 28, 1935, 8.00 pm, The Usher Hall**

**72<sup>nd</sup> session/Nineteenth Season/seventh concert**

Sir Donald Tovey - conductor

Mr Watt Jupp - leader of the orchestra

1. Overture and entr'acte to Byron's *Manfred* (op. 115) ... *Schumann*

2. Suite for orchestra, 'The Land' ... *Elizabeth Maconchy*

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3. Variations for orchestra on a theme by Haydn (op. 56a) ... *Brahms*

4. Symphony no. 5 in C minor (op. 67) ... *Beethoven*

**Reid Orchestral Concerts 1934–1935**

**Thursday, March 21, 1935, 8.00 pm, The Usher Hall**

**72<sup>nd</sup> session/Nineteenth Season/eighth concert**

Dr Adrian Boult - guest conductor

Sir Donald Tovey - solo pianoforte

Mr Watt Jupp - leader of the orchestra

1. Symphonie Fantastique, op. 14 ... *Berlioz*

-----

2. Pianoforte concerto in B flat major (K. 456) ... *Mozart*

3. Entr'acte in A minor, entry of the clowns and nocturne from  
the music to A midsummer night's dream ... *Mendelssohn*

4. Introduction and allegro appassionato, op. 92,  
for pianoforte and orchestra ... *Schumann*

.....

**Reid Orchestral Concerts 1935–1936**

**Thursday, December 5, 1935, 8.00 pm, The Usher Hall**

**73<sup>rd</sup> session/Twentieth Season/fourth concert**

Dr Mary Grierson - solo pianoforte

Dr Fritz Busch - conductor

Kenneth Anderson - leader of the orchestra

1. Overture to *Oberon* ... *Weber*

2. Concerto for pianoforte and orchestra, in A major ... *D. F. Tovey*

---- interval ----

3. Variations and fugue for small orchestra  
upon a theme of Mozart (op. 19) ... *Adolf Busch*  
(first performance in Edinburgh)

4. Symphony no. 5 in C minor (op. 67) ... *Beethoven*

**Reid Orchestral Concerts 1935–1936**

**Thursday, February 13, 1936, 8.00 pm, The Usher Hall**

**73<sup>rd</sup> session/Twentieth Season/sixth concert**

Nemone Balfour - soloist

Trefor Jones - soloist

Stuart Robertson - soloist

The Reid Choir (organised by Dr Robert Head)

Sir Donald Tovey - conductor

Kenneth Anderson - leader of the orchestra

The Seasons ... *Haydn*

.....

**Reid Orchestral Concerts 1936–1937**

**Thursday, October 22, 1936, 8.00 pm, The Usher Hall**

**74<sup>th</sup> session/Twenty-First Season/first concert**

Marie Thomson - singer

Sir Donald Tovey - conductor

Kenneth Anderson - leader of the orchestra

1. Overture to *Fidelio* ... *Beethoven*

2. Fourth symphony ... *Mahler*

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3. Variations for orchestra on a theme by Haydn, op. 56a ... *Brahms*

4. Three Scots songs ... *arranged by Ian Whyte*

(a) There's nae luck about the hoose

(b) Willie's rare

(c) O where, tell me where?

5. Five Hungarian dances, book IV ... *Brahms-Dvořák*



**Reid Orchestral Concerts 1936–1937**

**Thursday, November 5, 1936, 8.00 pm, The Usher Hall**

**74<sup>th</sup> session/Twenty-First Season/second concert**

Sir Donald Tovey - conductor

Kenneth Anderson - leader of the orchestra

**All Wagner programme**

1. Overture to *Der Fliegende Holländer*.
2. Prelude to act III of *Tannhäuser* (Tannhäuser's Pilgrimage), in the original version.
3. Venusberg music.
- 
5. A Faust overture.
6. Siegfried Idyll.
7. Introduction to *Tristan and Isolde*.
8. Kaisermarsch.

**Reid Orchestral Concerts 1936–1937**

**Thursday, March 11, 1937, 8.00 pm, The Usher Hall**

**74<sup>th</sup> session/Twenty-First Season/eighth concert**

The Reid Choir (organist and chorus master, Dr Robert Head)

Miss Marie Thomson - soprano

Miss Mona Benson - alto

Mr Andrew Simpson - tenor

Sir Donald Tovey - conductor

Kenneth Anderson - leader of the orchestra

1. Overture to *Die Zauberflöte* ... *Mozart*

2. Aria from *La Clemenza di Tito* ... *Mozart*

3. (a) Two hymns (Lead, Kindly Light; He that is Down) ... *D. F. Tovey*

(b) A Lyke-Wake Dirge ... *D. F. Tovey*

4. Symphonic variations for orchestra ... *C. Hubert H. Parry*

-----

5. 'Israel in Egypt' ... *Handel*

**Reid Orchestral Concerts 1937–1938**

**Thursday, October 21, 1937, 8.00 pm, The Usher Hall**

**75<sup>th</sup> session/Twenty-Second Season/first concert**

Sir Donald Tovey - solo pianoforte and conductor

Dr Mary Grierson - conductor

Kenneth Anderson - leader of the orchestra

**[21<sup>st</sup> anniversary concert]**

The National Anthem, 'God Save the King'

-----

1. Crown Imperial, a coronation march (1937) ... *Walton*

2. Pianoforte concerto in A (K. 488) ... *Mozart*

3. 'Academic' overture ... *Brahms*

-----

4. Prelude to *The Bride of Dionysus* ... *Tovey*

5. Symphony no. 5, in C minor ... *Beethoven*

.....

**Reid Orchestral Concerts 1937–1938**

**Thursday, November 4, 1937, 8.00 pm, The Usher Hall**

**75<sup>th</sup> session/Twenty-Second Season/second concert**

Sir Donald Tovey - conductor

Adila Fachiri - solo violin

Kenneth Anderson - leader of the orchestra

Mr Robert Howells - organist

1. Overture to *Così fan tutte* ... *Mozart*

2. Concerto in E minor for violin, op. 64 ... *Mendelssohn*

3. Slavonic rhapsody in D, op. 45, no. 1 ... *Dvořák*

-----

4. Prelude, for organ and orchestra, to the cantata *Wir danken dir, Gott* ... *Bach*

5. Symphony no. 7 in A major, op. 92 ... *Beethoven*

**Reid Orchestral Concerts 1937–1938**

**Thursday, March 10, 1938, 8.00 pm, The Usher Hall**

**75<sup>th</sup> session/Twenty-Second Season/eighth concert**

The Reid Choir (chorus-master, Dr Robert Head) - chorus

Quartet: The Edinburgh Singers

Marie Thomson

Catherine Mentiplay

John Tainsh

Neil Forsyth

Sir Donald Tovey - conductor

Kenneth Anderson - leader of the orchestra

1. Overture to *The Occasional Oratorio* ... *Handel*

2. 'Sappho,' Prelude for orchestra ... *Granville Bantock*

3. 'Song of Destiny' (Schicksalslied), for chorus and orchestra (op. 53) ... *Brahms*

-----

4. Ninth symphony in D minor, op. 125 ... *Beethoven*

**Royal Infirmary [fundraising] concert**  
**Wednesday, March 23, 1938, 8.00 pm, The Usher Hall**

Jelly d'Aranyi - solo violin  
Sir Donald Tovey - conductor

The Reid Symphony Orchestra  
leader - Kenneth Anderson

Programme

1. Overture, 'The Hebrides' ... *Mendelssohn*
2. Concerto for Violin and Orchestra, in G major, K. 216 ... *Mozart*  
solo violin - Jelly d'Aranyi
3. (a) Entr'acte in B minor, from Rosamunde ... *Schubert*  
(b) Entr'acte in G major, from Rosamunde ... *Schubert*  
(c) Scherzo for Orchestra, in G minor ... *Mendelssohn*

.....

4. Concerto for Violin and Orchestra, in D minor ... *Schumann*  
solo violin - Jelly d'Aranyi

In kräftigem nicht zu schnellem Tempo  
Langsam  
Lebhaft doch nicht zu schnell

5. Variations for Orchestra on a Theme by Haydn, op. 56a ... *Brahms*

**Reid Orchestral Concerts 1938–1939**

**Thursday, January 26, 1939, 8.00 pm, The Usher Hall**

**76<sup>th</sup> session/Twenty-Third Season/fifth concert**

Dr Mary Grierson - conductor

Edward Renton - conductor

Mona Benson - singer

The Reid Choir (assisted by choristers, St Mary's Cathedral),

chorus master: Dr Robert Head

Kenneth Anderson - leader of the orchestra

1. Symphony in D major ... *Carl Philip Emanuel Bach*

Allegro di molto, Largo, Presto

2. Overture to *Iphigénie en Aulide* ... *Gluck*

3. *Orpheus and Euridice*, Act II ... *Gluck*

-----

4. Symphony in B flat (K. 319) ... *Mozart*

5. 'Dieu s'avance a travers les champs' (voice and orchestra) ... *C. Franck*

6. Two nocturnes for orchestra

(a) 'Nuages' (b) 'Fêtes' ... *Debussy*

7. Overture to *Euryanthe* ... *Weber*

**Reid Orchestral Concerts 1938–1939**

**Thursday, February 23, 1939, 8.00 pm, The Usher Hall**

**76<sup>th</sup> session/Twenty-Third Season/seventh concert**

Ian Whyte - guest conductor

Sir Donald Tovey - solo pianoforte

Kenneth Anderson - leader of the orchestra

1. Overture to *Egmont*, op. 84 ... *Beethoven*
2. Three string pieces (from 'Music from the Scottish past') ... arr. *Ian Whyte*
3. Concerto in D minor (K. 466) ... *Mozart*
- 
4. Prelude to *The Bride of Dionysus* ... *D. F. Tovey*
5. Fourth symphony in G major, op. 88 ... *Dvořák*
6. Overture, *The Treadmill* ... *Ian Whyte*

.....

**Reid Orchestral Concerts 1938–1939**

**Thursday, March 9, 1939, 8.00 pm, The Usher Hall**

**76<sup>th</sup> session/Twenty-Third Season/eighth concert**

Sir Donald Tovey - conductor

Kenneth Anderson - leader of the orchestra

1. Kaisermarsch ... *Wagner*
2. Symphony no. 1, in D major, op. 65 ... *Dvořák*  
Allegro non tanto - adagio - scherzo, or furiant (a Bohemian dance), presto - finale,  
allegro con spirito
- 
3. Symphonic fantasia, 'Pohjola's Daughter' ... *Sibelius*
4. Overture, 'Cockaigne' ... *Elgar*

## 11.11: Comparison of Inaugural Reid Orchestra programme 1917 and 21<sup>st</sup> anniversary programme 1937

First concert, 5 May 1917	21 <sup>st</sup> anniversary concert, 21 October 1937
<p>1. March, 'The Garb of Old Gaul' ... <i>General Reid</i></p> <p>2. Overture, 'Coriolanus,' op. 62 ... <i>Beethoven</i></p> <p>3. Three songs from the cycle 'The wind among the reeds,' op. 30, for tenor voice with orchestra ... <i>Thomas F. Dunhill</i> Mr Gervase Elwes</p> <p>4. Variations for orchestra on a theme by Haydn, op. 56a ... <i>Brahms</i> <i>Interval</i></p> <p>5. Sonata in F major, no. 1, for flute and figured bass ... <i>General Reid</i> Flute - Mr J. D. Miller</p> <p>6. Songs:</p> <p>1. 'Where'er you walk' from Semele ... <i>Handel</i></p> <p>2. 'Linden Lea' ... <i>Vaughan Williams</i></p> <p>3. Sonnet XVIII ... <i>C.W. Aitken</i></p> <p>4. 'Sigh no more, ladies' ... <i>C.W. Aitken</i></p> <p>7. Sinfonia Eroica, op. 55 ... <i>Beethoven</i></p>	<p>1. Coronation March. 'Crown Imperial' ... <i>Walton</i></p> <p>2. Pianoforte concerto in A (K. 488) ... <i>Mozart</i></p> <p>3. 'Academic Festival' Overture, op. 80 ... <i>Brahms</i> <i>Interval</i></p> <p>4. Prelude to 'The Bride of Dionysus' ... <i>Tovey</i></p> <p>5. Symphony no. 5. in C minor ... <i>Beethoven</i></p>



## ANALYSIS OF PROGRAMMING

### 12: Programming patterns

#### 12.1: Balance of programming at Reid concerts between 1841 and 1941

The format of Reid concert programmes between 1841 and 1941 showing gradual change from programmes based on choral and vocal music with about 30 items per concert to more instrumental programmes with an average of 6 items per concert. It also shows clear evidence of the use of the Overture to frame sections of programmes until the twentieth century when it was more used at the opening of the concert.

<i>Thomson/ Bishop/ Dewar</i>	<i>Donaldson Durrner/ Hargitt/ Wedemeyer</i>	<i>Oakeley/ Manns,</i>	<i>Oakeley/ Hallé</i>	<i>Tovey average programmes from random years</i>	
<i>Avg. 1841– 1845</i>	<i>Avg. 1847,1861 and 1865</i>	<i>Avg. 1867 and 1868</i>	<i>Avg. 1869–1891</i>		
<i>Part I Overture Choral</i>	<i>Part I Overture Vocal Symphony</i>	<i>Part I Symphony Vocal Concerto</i>	<i>Part I Overture Vocal Concerto</i>	<i>1917 Overture Vocal Concerto</i>	<i>1931 Overture Solo instr. Concerto</i>
<i>Part II Symphony Choral Vocal</i>	<i>Choral Part II Overture Vocal</i>	<i>Vocal Overture Part II Overture or Concerto</i>	<i>Vocal Symphony Part II Overture or Orchestral</i>	<i>Orchestral Solo instr. Symphony 1921 Overture/ Symphony</i>	<i>Orchestral Symphony 1935 Symphony Solo instr.</i>
<i>Part III Overture Vocal Choral Overture</i>	<i>Overture Symphony Solo instr. Choral</i>	<i>Solo instr. Vocal Overture</i>	<i>Concerto Vocal Orchestral Solo instr. Vocal Overture</i>	<i>Concerto Orchestral Symphony 1925 Symphony Concerto Overture Solo instr. Orchestral</i>	<i>Overture Orchestral Symphony 1941 Overture Concerto Orchestral Orchestral</i>
<i>Avg. 30 items</i>	<i>Avg. 15 items</i>	<i>Avg. 15 items</i>	<i>Avg. 15 items</i>		<i>Avg. 6 items</i>

## 12.2: 25 composers most programmed between 1914 and 1940

	1914–1924		1924–1934		1934–1940		1914–1940	
1	Beethoven	63	Beethoven	159	Beethoven	74	Beethoven	301
2	Brahms	37	Brahms	105	Mozart	51	Mozart	190
3	Mozart	35	Mozart	97	Brahms	43	Brahms	187
4	J. S. Bach	25	Schubert	73	J. S. Bach	42	J. S. Bach	135
5	Reid	14	J. S. Bach	65	Schubert	33	Schubert	120
6	Schumann	14	Haydn	62	Schumann	24	Schumann	101
7	Chopin	12	Dvořák	31	Dvořák	22	Haydn	73
8	Dvořák	10	Mendelssohn	31	Haydn	21	Dvořák	65
9	Schubert	10	Chopin	27	Mendelssohn	16	Mendelssohn	58
10	Weber	10	Handel	23	Sibelius	11	Chopin	48
11	Mendelssohn	9	Wagner	21	Elgar	10	Handel	40
12	Wagner	9	Vaughan Williams	16	Handel	10	Wagner	40
13	Haydn	8	Debussy	15	Wagner	10	Elgar*	32
14	Bantock	7	Elgar	15	Weber	10	Weber	31
15	Tovey	7	Franck	13	Parry	8	Debussy	27
16	Debussy	5	Weber	11	Chopin	7	Parry	23
17	Elgar	5	Holst	8	Debussy	6	Vaughan Williams*	21
18	Handel	5	Ravel	8	Berlioz	5	Franck	19
19	Rimsky-Korsakov	5	Stanford	8	Gluck	4	Sibelius*	18
20	Holst	4	Purcell	7	Holst	4	Bantock*	16
21	Bruch	3	Röntgen	7	Respighi	4	Holst*	16
22	Dohnányi	3	Sibelius	7	Vaughan Williams	4	Gluck	11
23	Parry	3	Bantock	6	Bantock	3	Tchaikovsky	11
24	Saint-Saëns	3	Gluck	6	Bax	3	Dohnányi	10
25	Tchaikovsky	3	Liszt	6	Delius	3	Röntgen	10
					Rossini	3	Saint-Saëns	10
							Stanford	10
	From total of 62 different composers		From total of 159 different composers		From total of 98 different composers		From total of 205 different composers	

(Figures taken from the Reid Orchestral concerts and a selection of Historical concerts and Sunday evening concerts).

\*Composers living in 1914

Figures from inaugural concert in 1841 to Tovey's death in 1940 apply by concert, not by work

## 12.3: Scottish composers heard at Reid concerts between 1914 and 1941

The following list identifies and the number of [known] concerts at which their works were included.

John Reid (1721–1807)	30
Granville Bantock (1886–1946)	16
Ian Whyte (1901–1961)	5
Paul Della Torre (1864–1932)	3
William B. Moonie (1883–1961)	3
David Stephen (1869–1946)	3
Guy Warrack (1900–1886)	3
Marjory Kennedy-Fraser (1857–1930)	2
John B. McEwen (1868–1948)	2
Ernest Bryson (1867–1942)	1
James Friskin (1886–1967)	1
Alexander Campbell Mackenzie (1847–1935)	1
Charles H.F. O'Brien (1883–1968)	1
David Cleghorn Thomson (1900–1980)	1
Total of 14	

## 12.4: 25 composers most often programmed at Reid concerts between 1841 and 1941.

	1841-1865		1866-1891		1892-1914		1914-1941	
1	Beethoven	10	Beethoven	67	Mozart	25	Beethoven	301
2	Mendelssohn	8	Mozart	46	Beethoven	20	Mozart	190
3	Mozart	8	Mendelssohn	44	J. S. Bach	19	Brahms	187
4	Rossini	8	Handel	43	Brahms	19	J.S. Bach	135
5	Haydn	7	Weber	42	Schumann	19	Schubert	120
6	Weber	7	Schumann	33	Mendelssohn	14	Schumann	101
7	Handel	6	Schubert	29	Haydn	13	Haydn	73
8	Bellini	5	J. S. Bach	23	Handel	12	Dvořák	65
9	Donizetti	5	Gounod	23	Schubert	12	Mendelssohn	58
10	Balfe	4	Wagner	22	Purcell	8	Chopin	48
11	Spohr	4	Spohr	20	Weber	8	Handel	40
12	Auber	3	Chopin	19	Couperin	7	Wagner	40
13	Hawes, Maria	3	Rossini	19	Liszt	7	Elgar*	32
14	Mercadante	3	Haydn	16	Byrd	6	Weber	31
15	Thalberg	3	Brahms	13	Rameau	6	Debussy	27
16	Verdi	3	Cherubini	12	C. P. E. Bach	5	Parry	23
17	J. S. Bach	2	Gade	10	Lully	5	Vaughan Williams*	21
18	Benedict	2	Vieuxtemps	10	Rubinstein	5	C. Franck	19
19	Callcott	2	Raff	9	Saint-Saëns	5	Sibelius*	18
20	Cimarosa	2	Gluck	8	A. Scarlatti	5	Bantock*	16
21	Corelli	2	Liszt	8	D. Scarlatti	5	Holst*	16
22	Festa	3	Meyerbeer	8	Cherubini	4	Gluck	11
23	Gounod	2	Rubinstein	8	Dvořák	4	Tchaikovsky	11
24	Meyerbeer	2	Berlioz	7	Palestrina	4	Dohnanyi	10
25	Pergolesi	2	Donizetti	5	R. Strauss	4	Röntgen	10
	From total of 74 different composers		From total of 99 different composers		From total of 260 different composers		From total of 205 different composers	

Excluding the music of General Reid and the Professor of Music

Figures apply by concert, not by work

## 12.5: 10 composers most often programmed at Reid concerts (with dates).

Beethoven (398) at least once every season for which programmes are available with the exceptions of 1846 and 1848

Mozart (269) at least once every season for which programmes are available with the exceptions of 1843, 1845, 1846, 1847, 1848

Brahms (219) from the first appearance in 1875 most seasons until 1910 and at least once in every season from 1912 to 1941

J.S. Bach (179) featured in 1841 and then in most years from 1866 to 1941

Schubert (162) featured in 1853, in most years from 1869 to 1921 and at least once in every season from 1923 to 1941

Schumann (153) featured every year from 1868 to 1891 (first introduced by Madame Clara Schumann), in most years from 1895 to 1919 and at least once in every season from 1922 to 1941

Mendelssohn (124) at least once most seasons for which programmes are available from 1841 to 1941 with some gaps in the 1890s and between 1899 and 1918

Haydn (109) featured in many years for which programmes are available from 1841 to 1921 and every year from 1924 to 1941

Handel (101) featured in every year for which programmes are available from 1841 to 1890, in many years from 1892 to 1917, and in every year from 1922 to 1941

Weber (88) every year to 1891, selected years to 1926 and every year from 1928

Figures calculated from the inaugural concert in 1841 to the centenary concert.

## 12.6: 30 most performed works at Reid concerts between 1841 and 1941.

Overture: <i>Egmont</i> op. 84	Beethoven	25
Overture: <i>Die Zauberflöte</i>	Mozart	20
Overture: 'The Hebrides' (Fingal's Cave)	Mendelssohn-Bartholdy	20
Symphony no. 5 [Fifth], in C minor, op. 67	Beethoven	20
Overture: <i>Euryanthe</i>	Weber, Carl Maria von	19
Overture: <i>Leonora</i> no. 3	Beethoven	17
Symphony no. 3 [Third], in E flat, op. 55 'Eroica'	Beethoven	17
Oratorio: <i>The Creation</i> – excerpts from	Haydn	15
Overture: <i>Coriolanus</i> , op. 62	Beethoven	15
Overture: The Consecration of the House op. 124	Beethoven	15
Opera: <i>Le Nozze di Figaro</i> – excerpts from	Mozart	14
Pianoforte concerto no. 4, in G major, op. 58	Beethoven	14
Symphony no. 2 [Second], in D, op. 36	Beethoven	14
Symphony no. 6 [Sixth], in F, op. 68 'Pastoral'	Beethoven	14
'Siegfried Idyll'	Wagner, Richard	13
Concerto in A minor for pianoforte, op. 54	Schumann, Robert	13
Opera: <i>Der Freischütz</i>	Weber	13
Overture: <i>Die Meistersinger</i>	Wagner, Richard	13
Scherzo in G minor from Octet, Op 20 (orchestral version)	Mendelssohn-Bartholdy	13
Symphony no. 8 in B minor ('unfinished'), D. 759	Schubert, Franz	13
'Rosamunde' - excerpt(s) from	Schubert, Franz	12
Overture: <i>Oberon</i>	Weber	12
Symphony no. 7 [Seventh] in A, op. 92	Beethoven	12
Symphony no. 8 [Eighth] in F, op. 93	Beethoven	12
Trio in B flat major for pianoforte, violin and violoncello, op. 97 ('Archduke')	Beethoven	12
Variations for orchestra on a theme by Haydn, op. 56a	Brahms	12
Opera: <i>Don Giovanni</i> – excerpts from	Mozart	11
Overture: <i>Der Freischütz</i>	Weber	11
Symphony no. 9 in C major, D. 944	Schubert	11
Overture: 'Tragic', op. 81	Brahms, Johannes	10

Excuding the music of General Reid

## FINANCES

### 13: Extracts from Reid concerts finances 1841–1937

#### 13.1: Funding made available from Reid Fund for the Reid concerts 1841–1849

Reid Concerts 1846–1849		£ s d	£ s d
14 Feb 1846	Professor Donaldson, for concert	175. 0. 0	
25 Feb 1846	Professor Donaldson, for concert	21. 0. 0	
14 Mar 1846	Mr Hancox, [flautist] balance of his account	0. 9. 0	196. 9. 0
16 Feb 1847	Messrs Geo. Wood & Co. for concert	180. 0. 0	
3 Aug 1847	Professor Donaldson for concert	20. 0. 0	200. 0. 0
16 Feb 1848	Messrs Geo. Wood & Co. for concert	270. 0. 0	270. 0. 0
16 Feb 1849	Professor Donaldson, for concert	200. 0. 0	
	Messrs Geo. Wood & Co. for concert	33. 1. 0	
	Paid to main engraver	6.17.6	239.18.6
			906. 7.6

Extracted from Reid Fund Finances 1846–1849 showing an average annual allocation of £200.<sup>6</sup>

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<sup>6</sup> 'Return of sums paid from The Reid Fund for purposes connected with the Chair of Music in the University of Edinburgh made in terms of the Minute of 26<sup>th</sup> February 1848.' In addition to the above figures the accounts show expenses relating to the advertising of the Chair and the purchase of musical apparatus.

## 13.2: Extracted from income and expenditure for the Reid concert in 1871.

<b>Reid concert 1871: Income</b>	<b>£</b>
Received per University Factor amount of Grant	300. 0.0
Cash received by sale of tickets, after deduction of music sellers' charges for commission etc. etc.	
From Messrs Wood & Co.	120. 9.9
From Messrs Paterson and Sons	105. 1.0
Other sources	6.10.0
In hand from 1870	9. 9.11
<b>Total</b>	<b>541.10. 8</b>
<b>Reid concert 1871: Expenditure</b>	<b>£</b>
Mr Hallé for orchestra, self as conductor and soloist, violinist [Madame Norman-Neruda], and railway expenses	300. 0.0 105. 0.0
Herr Stockhausen (baritone soloist): fee for services was paid to his agent, Arthur Chappell)	52.10.0
Miss E Armstrong (soprano soloist): (honorarium)	31.10.0
Mr Wallace (double bass):	5. 5. 0
Mr A.C. MacKenzie (first violin):	3. 3. 0
Herr A. Küchler: (first violin):	3. 3. 0
Shenck & Macfarlane: [Tickets incl. perforation, envelopes, etc.]	7. 2. 0
Hire of Music Hall: 13 Feb	13.18.0 <sup>7</sup>
Advertising: The Scotsman,	2.15.0
The Courant,	1.17.0
Daily Review	1.16.0
Henry Wellby: [Assistance & Sundry exps: postage, telegrams, cab fares]	2. 0. 0
James Murray, Assembly Rooms: [Wine, beer, cakes and biscuits]	2. 6. 0
Drummond Brothers: [for flowers]	2. 0. 6
Peter Lawson & Son: [for loan of plants, including conveyancing]	3. 3. 0
College servitors: £1.10s [for 10 men]	1.10.0
Grant & Son: [for printed programmes]	16. 2.4
<b>Total</b>	<b>557.19.10</b>

<sup>7</sup> This figure of £13 18s was a percentage of the total bill for the hire of the Music Hall for two Reid Festival concerts in 1871. The hall-hire for each concert and one rehearsal was £10 guineas plus a total charge of 6 guineas for cushions provided at the two concerts for the seats in the gallery and a charge of 5 shillings for barriers at the Reid concert. The hall-hire bill was £38 1s (3x10 guineas plus 3x2 guineas)



### 13.3: Examples of fees paid by Niecks to performers between 1892 and 1914:

Artiste(s)	£	
Miss Macintyre (1892)	73.10	
Herr Pauer (1892)	26.5	
Agnes Kedslie [string quartet, 2 <sup>nd</sup> vln] (1896)	10.10	
J.F. Guyer [string quartet, vla] (1896)	10.10	
C.D. Hamilton [string quartet, vcl] (1896)	10.10	
A Dolmetsch [family party of 3] (1896)	30.0	
Fanny Davies (1901) [in 1910]	21 [25]	
Philip Halstead & Henri Verbrugghen (1901)	20	
Scottish Orchestra (Hon Sec J. Wallace) (1902)	78	4/4/3/2/2 2/2/0/2 2/2 timp = 26 players
Marie Fillunger (1903)	51	
E. L. Robinson, Queen's Hall, Wind Quintet (1904)	47.5	
Paul Della Torre (1904)	12.12	
Scottish Orchestra (Hon Sec John Wallace) (1904)	80	36 members
Frederick Lamond (1904) 2 recitals	52.10	
St Mary's Cathedral Choir	20	
Moonie's Choir (1905/06)	21	John Bain, Hon. Sec
Mr J. A. Moonie	5.5	Conductor
Walter Parratt (1907)	21	
Verbrugghen Quartet (1909/10)	26.5	
George Henschel	35	
Henry Verbrugghen (1912)	31.10	Myself and those assisting me
Matthew Shirlaw (1912)	3.3	
Edwin Lemare (1912)	26.5	

Mixed selection to show variety of fees paid to local and international soloists, orchestras and ensembles over a 20-year period from 1892 to 1912. This table shows that the fees paid to one soloist in 1892 were almost equivalent to that of a small orchestra ten years later in 1902 and that the fee paid to Pauer for a concerto in 1892 was the same as that paid to Lemare for a full organ recital in 1912.

### 13.4: Concert expenses extracted from Reid concert accounts (1915–1916): Historical Concerts (4 concerts) and New Reid Concerts (3).

These include the artists' fees at £360, Freemasons' hall-hire of £12 9s 0d for three concerts (including use of the organ), and advertising, printing, piano hire, ticket agents' fees of around £122. The total income from the sale of tickets and programmes for all seven concerts was £80 8s 6d. These figures (Expenditure £494.9s; Income £80 + £190 = 270 [+190 = 460]), assume a grant of £190 from the Reid Bequest for the Historical Concerts and a similar amount for the New Reid Concerts, keeping the overall loss to £35 instead of £225.

### 13.5: Ticket prices for Reid Orchestral concerts in May 1917 and December 1917 to March 1918.

May 1917 (First Season)

Subscriptions for the series of four concerts, 17s 6d, 12s 6d, 6s 6d, 4s 3d (inclusive of Government tax). Single concert: 5s 3d, 4s 3d, 2s 2d, 1s 8d.

December 1917 to March 1918 (Second Season)

The subscriptions for the series of six concerts will be:

Reserved area and front row of gallery, 25s plus 3s (Government tax) = 28s

Reserved gallery and side seats, 18s plus 2s 6d (Government tax) = 20s 6d

Unreserved gallery and side seats, 10s 6d plus 1/6 (Government tax) = 12s

Unreserved under gallery, 6s 6d plus 1s (Government tax) = 7s 6d

Single concert: 5s 9d, 4s 9d, 3s 3d, 2s 4d

A postage stamp for the amount of the tax paid was affixed to each single ticket and series ticket.

## 13.6: EAMU Terms for Casual Engagement (c.1916–1917).

# Edinburgh Branch Amalgamated Musicians' Union

## TERMS FOR CASUAL ENGAGEMENTS

### CONCERTS

One Performance (with rehearsal) in town	£2 2 0
" " " " out of town	2 8 0
" " " " out of town, not home same night	2 10 6
Each extra Rehearsal	0 10 6
Principals Extra	0 10 6

Principals to include:—Repetiteur, prin. 2nd Violin, prin. Viola, prin. 'Cello Bass, Flute, Clarinet, Oboe, Bassoon, 1st and 3rd Horns, 1st Trumpet, Alto or 1st Trombone, and Tympani. Where 2nd Oboe is required to play Cor Anglais, he shall be considered a principal instrument.

Leader . . . . . £5 5 0

### RECEPTIONS AND GARDEN PARTIES

One Performance (with rehearsal) in town	£1 11 6
" " " " out of town, home same night	1 17 6
" " " " not home same night	2 0 0
Each extra Rehearsal	0 10 6

### DANCES

Not exceeding 6 hours	£1 11 6
Overtime to be paid at the rate of 10/6 per hour or part over 6 hours.	
Trade Union or recognised Working Class Dances (not to exceed 6 hours)	£1 2 6
If over 6 hours to be paid as a first-class Dance, viz.:—£1, 11s. 6d., with the Overtime Rates.	

### BANQUETS AND DINNERS

In Town	£2 2 0
Out of Town	2 12 6
Banquet or Dinner and Dance, in Town	3 3 0
" " " " out of Town	4 4 0

### PIANISTS

Concerts or Smoking Concerts	£1 11 6
" " " " given by Trades Unions or recognised Organisations	1 2 6

### WEDDINGS

In Town	£2 2 0
Out of Town	2 12 6
Wedding and Dance, in Town	3 3 0
" " out of Town	4 4 0

### SUNDAY CONCERTS (Charitable Objects only)

Each Concert (without rehearsal)	£0 15 0
Each Rehearsal	0 5 0

### BAZAARS, FLOWER SHOWS, EXHIBITIONS, PUBLIC CONCERTS

(Given by the City Authorities or by Subscription of the Citizens) and

Short Engagements not longer than 7 weeks.

One performance not exceeding 3 hours	£0 15 0
Two performances same day, not exceeding 3 hours each	1 10 0
For 3 days, 2 performances per day	3 13 6
For week of Twice Daily performances	7 7 0
Principals, as classified under Concert Heading	10% extra

### LECTURES

Performance for an hour or part of an hour prior to commencement of a Lecture or Entertainment . . . . . 15/- per man

SUNDAYS—30/- per man per hour or part of hour.

### 13.7: Examples of fees offered to soloists for the last season of Reid concerts in the McEwan Hall in 1919–1920 and the first season in Usher Hall in 1920–1921.

Soloists 1919–1920	guineas	Soloists 1920–1921	guineas
Miss Denne Parker (voice)	5	Mr J. P. Dunn (piano)	15
Miss Patuffa Kennedy-Fraser (voice)	6	Mr Camillo Ritter (leader)	12
M. Louis Fleury (flute)	25	Mme Lucy Romain (voice)	10
Miss Jelly d'Aranyi (violin)	25	Miss Denne Parker (voice)	20
Mrs Adila Fachini (violin)	25	M. Louis Fleury (flute)	25
Mme Guillierma Suggia (vcl)	60	Miss Jelly d'Aranyi (violin)	25
		Mrs Adila Fachini (violin)	25

This table gives an indication of the level of fees paid to soloists over two seasons and shows the difference between the fees for local musicians and soloists Patuffa Kennedy-Fraser, John Petrie Dunn, Camillo Ritter, and Madame Lucy Romain and international artists from London, Miss Jelly d'Aranyi and her sister Mrs Adila Fachini. Mme Suggia's fee of 60 guineas for playing the Dvořák Concerto for violoncello and orchestra and the Suite in D major for unaccompanied violoncello, was the highest paid to a soloist with the Reid Orchestra under Tovey.<sup>8</sup> The figure of 5 guineas for Miss Parker in Season 1920–1921 was for the first performance in Edinburgh of 'Sappho' - Prelude for orchestra and nine fragments for contralto, with orchestra, by Bantock.<sup>9</sup>

<sup>8</sup> Madame Suggia was also based in London.

<sup>9</sup> Reid concert accounts 1919-1920 and 1920-1921. Miss Parker was a Scottish singer who had an affair with Bantock in the 1920s.

### 13.8: Comparison of Reid Orchestral concerts income and expenditure (1921–1922 and 1922–1923).

<b>Income</b>	<b>Season 6 1921–1922 £</b>	<b>Season 7 1922–1923 £</b>
Receipts for Tickets (net)	639	975
Sale of Programmes	141	167
Donations	27	2
Grant from Reid Fund	250	250 (Concerts) 50 (Admin)
Deficit met by Guarantors	867	971
<b>Total</b>	<b>1,924</b>	<b>2,416</b>

<b>Expenditure</b>	<b>Season 6 1921–1922 £</b>	<b>Season 7 1922–1923 £</b>
Fees to Orchestra	1,047	1,329
Fees to Artists	187	341
Hire & Purchase of Music	51	90
Hire of pianos & removal of instruments	22	25
Hire of Usher Hall	139	155
Police, Ushers, etc.	35	41
Advertising	123	85
Printing of programmes	191	176
Commission on programmes	9	14
Printing tickets, bills etc.	62	25
Commission on sale of tickets	32	49
Sundry Expenses	27	22
Public meeting and appeal notices	0	70
	<b>1,924</b>	<b>2,416</b>

*(figures rounded up)*

### 13.9: Comparison of Reid Orchestral concerts income and expenditure (1925–1926, 1935–1936 and 1939–1940).

Income	1925–1926 £ s d	1935–1936 £ s d	1939–1940 £ s d
Honorary members	645.10s. 0d	343.13s.3d	205.8s.0d
Grants and Revenue from Endowment Funds:			
University of Edinburgh	375. 0s. 0d	500. 0s. 0d	500. 0s. 0d
Edinburgh Corporation		500. 0s. 0d	500. 0s. 0d
Revenue from Endowment Trust Funds		431. 5s. 0d	519. 6s. 6d
Sale of Tickets	881. 3s. 7d (tickets, (less Entertainment Tax) & programmes) <sup>10</sup>	578. 8s. 0d	596. 13s. 9d
Sale of Programmes		81. 9s. 0d	19. 9s. 9d
B.B.C. [for 8 concerts]		800. 0s. 0d	800. 0s. 0d
Miscellaneous Receipts		177.10s.0d	69. 4s. 4d

The accounts for 1939–1940 in this table show a reduction in programme sales income at the end of the 1930s, which can be attributed to the lower prices introduced in 1936–1937. The miscellaneous income in 1935–1936 included income from ‘other engagements’ when the Society provided the Reid Orchestra for the Edinburgh Opera Company’s production of ‘Bethlehem’ by Rutland Boughton and the Fettes School Concert. In season 1939–1940 amounts of £25 7s 8d were from the Carnegie Fund, and £6 6s 8d was from the Reid Choir.

<sup>10</sup> Entertainment tax was added to all Reid Concert ticket sales from its introduction in 1917 until August 1935 when the Society achieved an exemption from H.M. Commissioners of Customs and Excise. Report of the Executive Committee of the Reid Symphony Orchestra Society for the year 1935–1936. (undated)

Comparison of Reid Orchestral concerts income and expenditure  
(1925–1926, 1935–1936 and 1939–1940) (cont.)

Expenditure	1925–26 £ s d	1935–36 £ s d	1939–40 £ s d
Fees to Artistes and Extra professional players	336. 9. 0 (artistes & extra players)	161. 3. 6 207. 8. 3	126. 0. 0 157. 6. 10
Rent of the Usher Hall Expenses of Hall including ushers, money takers, etc.	161.17. 6 44. 16. 0	185. 0. 0 40. 12. 0	202. 2. 0 37. 7. 0
Purchase and hire of Music and Instruments	95. 7. 1 (incl. £56 for tympani) [sic]	65. 11. 9	47. 11. 1
Printing (circulars, handbills, programmes and tickets)	340. 10. 0 (incl. £144.2.6 for programmes)	229. 10. 1(incl. £154.15. 0 for programmes)	72. 4. 6 (incl. £20.1.6 for programmes)
<b>Excess of Receipts over payments</b>	823. 0. 3	2037. 16. 10	1490. 9. 3

### 13.10: Examples of Reid concert ticket prices between 1841 and 1937.

1841	Single concert: 5s
1845	Single concert: 5s
1846 to 1865	all tickets allocated free of charge
1866	Single concert: 5s, 3s
1870	Single concert: 7s 6d, 5s, 3s, 2s 6d
1873	Single concert: 7s 6d, 5s, 3s, 2s 6d
1876	Single concert: 7s 6d, 5s, 3s, 2s 6d
1890	Single concert: 8s, 5s, 3s, 2s 6d, 2s
1893	Reid concert: 8s, 6s, 5s, 2s 6d, 2s, 1s
1893 to 1914	Series of 4, 5 or 6 concerts, 10s 6d; no single ticket prices
1917	Series of four concerts: 17s 6d, 12s 6d, 6s 6d, 4s 3d; Single concert: 5s 3d, 4s 3d, 2s 2d, 1s 8d; (Reid Orchestral concerts)
1918	Series of six concerts: 28s, 20s 6d, 12s, 7s 6d; Single concert: 5s 9d, 4s 9d, 3s 3d, 2s 4d; (Reid Orchestral concerts)
1925	Series of eight concerts from £2 17s 6d to 10s; half-series from £1 10s 6d to 5s 6d; Single concert: 5s 9d, 4s 6d, 3s 6d, 2s 4d, 1s 6d (Reid Orchestral concerts)
1937	Series of eight concerts: Grand Tier £3; Area £2 2s and 18s; Upper Tier 9s; Single concert tickets: 5s 9d, 4s 6d, 3s 6d, 2s 4d, 1s 6d (Reid Orchestral concerts)

Ticket prices for selected Reid concerts between 1841 and 1937 extracted from publicity leaflets, advertisements etc. The single ticket prices between 1870 and 1891 were for each of three Reid Festival concerts at the same price whether for evening or afternoon performances.



# REID CONCERTS DATABASE

## 14: Reid concerts database design

As I considered my options to design and develop such a database, a number of people suggested using PC-based systems such as MS Excel, MS Access, or MySQL to record the data in a searchable format. In February 2013, I approached a number of music related organisations to find out how they archived their data. Chris Dale, archivist at the BBC Scottish Symphony Orchestra, told me that from 1935 to 1950 records of performances were maintained in a series of diaries, from 1950 to 1994 a written card index was kept and since 1994 the information had been recorded in a searchable excel file. Online resources investigated included the BBC Proms online archive and the Concert Programmes Project undertaken between 2004 and 2007 by the Centre for Performance History at the Royal College of Music in London in collaboration with the School of Music in Cardiff. This searchable database was updated in 2014 and is an excellent guide to resources held in European libraries, archive collections and museums which can be visited in person. Both databases offered an insight into the style of concert programme archives available online.

Many online event and collection related databases, including the New York Metropolitan opera archive, use search boxes and keywords. These sites give excellent and extensive guides on how to use their resources and assume a certain amount of prior knowledge of composers, works or performers. This requires the researcher to have a clear idea of what they are looking for in order to trawl these resources successfully. I wanted to develop my database in a format similar to the experience of visiting a music library, where you are guided to what you are looking for by categories and, as you browse books, scores, music and audio-visual media you come across interesting related and unrelated items in the catalogue or on the shelves—items of interest that you may not have known about or realised were there. This preliminary research indicated that there was no established format or ontology for a concert programme database of the type I needed, and nothing as detailed as I was hoping to create. I would have to create my own. Using outline concert data, I put down on paper my thoughts and ideas using systems practice techniques, such as brainstorming and mind-mapping: adding, subtracting, adjusting and developing as required so that when I found the right tools to create the database I would be prepared.

I discussed my options with the web development team in the University of Edinburgh, College of Humanities and Social Sciences (CHSS) who were looking for

suitable projects to develop using the open source Drupal content management system. My project was of interest to them because it related directly to the history of the University of Edinburgh. I prepared sample data on the concerts that they could use to start exploring the options. I took along my spreadsheet, mind-maps and sample printed programmes to give the team an idea of the kind of material with which I was working and the database I was trying to achieve. It was interesting for me working with non-musicians who asked questions such as, what is a work? Obvious to a musician but not to the computing experts.

Using information from the computer-generated mind-maps I had created the CHSS Web team were able to picture the kind of relational database I was looking to develop, and a test site was devised. The next task was to enter sample concert programme data into test fields to see how their interpretation of my mapping fitted with my expectation. In planning the database, we tried to anticipate how the site would develop and how it would be used by both musicians and non-musicians. Wherever possible controlled vocabularies were used and linked using term reference fields for taxonomies and entity reference fields for content types. The Reid concerts database 'composers' and 'performers' categories are examples of taxonomies while 'concerts' and 'works' are examples of content types. I was soon able to see the ideas in practice and how the site might work by creating different types of fields and linking data etc. and I learned to work with the Drupal software. Data for the first fifty concerts from 1841 was entered as it appeared on the original programmes and links were created from each concert page to composers and performers—to explore the feasibility of the project. Drupal is a powerful and flexible system and if the data is correctly structured then views can be created to filter and order the data for presentation to the user in different ways and allow data comparisons to be carried out.

As the site developed adjustments were made to the formatting of the names of composers and performers to comply with Library of Congress format and in making consistent the references to numbers and opus numbers (Nos. and Ops.): changing them to no. and op. and removing un-necessary capitals e.g. Pianoforte concerto, instead of Pianoforte Concerto. At the same time, I did not want to put up any barriers to access, so a variety of descriptions were used to identify the same piece of music; e.g. Mendelssohn's 'Hebrides' overture aka 'Fingal's Cave' and 'Die Hebriden'. On the Reid concerts database, this work can be located by composer, type of work or by using the free search box which allows for a work to be found by using alternative references such as the colloquial name or a word from the title. The facility also allows a search for individual names not listed under 'Performer'; e.g. someone who may have played at a Reid concert as a member of the Halle

Orchestra or the Reid Orchestra: entering a name in the search box, e.g. Gaggs or Gregorson will bring up any mention of that name. Advanced search options offer the opportunity to search for the number of times individual composers or works appear within a selected time frame, indicating their popularity.

Feedback was invited from musicians, librarians, IT specialists, and friends, all of whom approached the site from different perspectives, were looking for and expected different things from the site and used the site in different ways. The overwhelming response was positive: that the site was user-friendly and easy to navigate with different ways of finding the same information. This confidence proved the viability of the project and plans were put in place to transfer the database to a 'live' site for public access—but was the website accessible to all? I was recommended to put the site forward for an Accessibility Assessment Evaluation. The evaluation report picked up on points which affected screen readers, and other accessibility technologies to which all university webpages had to conform. The site used already used a sans-serif font and I was happy to adapt and adjust over the use of contrast—yellow boxes were added to aid cursor location. There was also agreement over the use of italics for the composers on the programme listings—this I was allowed to keep, but the use of blocks of italics was something I was advised to avoid. The four-month trial was well received by musicians and non-musicians all of whom liked the flexibility in the design. With this encouraging feedback and in the knowledge that the site met the criteria for accessibility and conformed to University of Edinburgh guidelines, a suitable URL was selected: <<http://www.reidconcerts.music.ed.ac.uk>>. The site, hosted on a University of Edinburgh server and maintained by the CHSS web team, went live in November 2013.

At this time I applied for and was awarded a University of Edinburgh innovation Initiative Grant to fund a research assistant for 200 hours to enter details of concerts between 1895 and 1940. University of Edinburgh music graduate, Dr Lance Whitehead, had recently returned to Edinburgh and was delighted to assist. After training from myself on the Drupal software and armed with a user id, a batch of programmes and a crib sheet, he started to enter data—well qualified to interpret the data and to research items that were not as fully detailed as they could have been. In respect of the concert programme data we liaised over the usages of terms, titles used to describe the same work and differences in publishing and editorial practice. Online I was able to see what he had done each day and to add supplementary information on the performers, composers, works, etc. gleaned from sources including the Library of Congress Authorities, Grove online, Ancestry.com,

Scotlandspeople.gov.uk and personal knowledge.<sup>11</sup> To help make the site as accessible as possible, I have tried to avoid links to subscription sites which are available only through academic and educational establishments and have included hyperlinks to sources such as Wikipedia and biography.com which are more widely accessible.

Regular meetings continued with the CHSS Web Development Team and updates have continued to be made to the layout and design to accommodate additional categories and search options. In 2014 a blog page and a twitter account were attached to the site and I was awarded funding from the University Music Department for a further 240 hours of research assistance. This digital record is only as accurate as the available evidence has been able to offer and the understanding of that data as it has been entered into the system, influenced by limitations of time and available funding.

The database project will continue and in time it is hoped to enter all Reid concerts presented by the Faculty/Department of Music at the University of Edinburgh into the database.

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<sup>11</sup> The Library of Congress in Washington D.C. provides an online tool known as 'Library of Congress Authorities' used by librarians to establish forms of names (for persons, places, meetings, and organizations), titles, subjects, and genres and forms used on bibliographic records. Authority records enable librarians to provide uniform access to materials in library catalogues and to provide clear identification of authors and subject headings. <<http://authorities.loc.gov/help/auth-faq.htm#1>> (accessed 17 May 2017); Grove online is the website to access information from The New Grove Dictionary of Music and Musicians (2001) <[http://www.oxfordmusiconline.com/public/book/omo\\_gmo](http://www.oxfordmusiconline.com/public/book/omo_gmo)>. Ancestry.com. is a genealogy website and Scotlandspeople.gov.uk, affords online access to Scottish records census data.